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DESIGN

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By Ernest Fiene

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N. E. A. MEETING

The Department of Art Education of the National Education Association will meet in Cleveland, Ohio, in connection with the convention of the American Association of School Administrators. Meetings of the Department will take place Monday and Tuesday afternoons, Feb. 27 and 28 and a banquet has been arranged for Monday evening, at 7 o'clock, Feb. 27, 1939, all at the Carter Hotel, located on Prospect Avenue at East Ninth Street.

Clara MacGowan, assistant professor of art, Northwestern University, Evanston, Ill., and president of the Department has set the theme of the convention to be substantially this: "A comparative study of art in American schools at elementary, secondary, college, university and adult education levels, with a consideration of particular problems and experimental work at each level."

The First Session will begin Monday, Feb. 27, at 1:00 p. m. in the ballroom, Carter Hotel. Mr. Alfred Howell, Director of Art, Public Schools, Cleveland, Ohio, will preside and give the address of welcome. This group will then hear the following speakers and topics:

Jane Betsey Welling, Associate Professor of Art Education, Wayne University, Detroit, Mich.: "Art in the Elementary School."

Harold Schultz, Head, Art Department, Francis W. Parker School, Chicago, Ill., and noted painter: "Art in the Secondary School."

Elizabeth Wells Robertson, Director of Art, Chicago Public Schools: "Quilts: An American Art Expression."

Holger Cahill, National Director, Federal Art Project, WPA, Washington, D. C., and Director of Contemporary Art, New York World's Fair 1939: "Some Contemporary Developments in Art Education." (Illus.)

Thomas Munro, Curator of Education, The Cleveland Museum of Art, Cleveland, Ohio: "The Function of the Museum in the New Art Education." (Illus.)

The Arts at Colorado State College of Education. Grace M. Baker, Head, Division of the Arts, Colorado State College of Education, Greeley, Colorado, and past-president, Department of Art Education.

At the Banquet Session to be held Monday evening, Feb. 27, at 7:00 p. m., in the ballroom of the Carter Hotel, Tage Palm, noted authority on Swedish art and life and recently made a Knight of the Royal Order of Vasa by the King of Sweden for his work in introducing Swedish art to America, will discuss "Art and the Swedish People Today." Following Mr. Palm's talk, Miss Agnes E. Jones, assistant professor of Physical Education at Northwestern University, Chairman of the Dance Council of Chicago, and noted modern dancer will give a lecture and demonstration on "The Development of the Modern Dance"; her accompanist will be Miss Jane Redman. Miss MacGowan, in addition to presiding at the banquet, will also present the guests of honor.

The Third session will start at 1:00 p. m. Tuesday, Feb. 28, again taking place in the ballroom of the Carter Hotel. Mr. Aime' H. Doucette, Head of the Art Department of State Teachers College at Edinboro, Pa., and Vice-president of the Eastern Arts Association, will preside. The speakers and topics will be:

L. Moholy-Nagy, author of the recently published, "The New Vision": "The Bauhaus Approach to Design."

Willis A. Sutton, Superintendent of Public Schools, Atlanta, Georgia, and past-president of the National Education Association: "Art Problems Faced by the School Administrator."

Ray Faulkner, Assistant Professor of General Arts and Art Education, General College, University of Minnesota, Minneapolis: "Art in the General College."

Marjorie Batchelder, Assistant Professor of Fine Art, Ohio State University, Columbus, Ohio: Discussion of the motion picture film, "The Making of a Marionette." This film will be shown.

Following this, the final and fourth session will be called. It is scheduled for 3:15 p. m. Jessie M. Todd of the University of Chicago will preside at a Discussion of "Guiding the Young Art Teacher." Participants include these individuals:

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Eugene E. Myers, Director of Art, State Teachers College, Mayville, North Dakota; Amy M. Swisher, Head, Art Department, Miami University, Oxford, Ohio; Bertha K. Budde, Assistant Supervisor of Art, Public Schools, Cleveland, Ohio; John A. Bartky, President, Chicago Teachers College; William E. Warner, Associate Professor of Education, Columbus, Ohio; C. Dean Chipman, Headt, Art Department, State Teachers College, Monticello College, Godfrey, Ill., and Aime' H. Doucette, Head, Art Department, State Teachers College, Edinboro, Pa.

Art educators and teachers attending these meetings at Cleveland, Ohio, will also have the opportunity to see several special exhibits. One of these is a special exhibit of work at the Cleveland Museum of Art, arranged by Dr. Thomas Munro.

Miss MacGowan has additionally secured these exhibits, which will be on view in the ballroom of the Carter Hotel: Metal and Crystal Products, designed and made by Ernst Hagerstrom, noted Swedish designer of Chicago and selected to represent Illinois in this field at the Golden Gate Exposition, San Francisco, California, 1939.

Wood objects, designed and executed by James E. Prestini, Director of Crafts Department, Lake Forest Academy, Lake Forest, Illinois; work of this artist is in the permanent collection of the Museum of Modern Art.

Quilts, designed and executed by Elizabeth Wells Robertson, Director of Art, Chicago Public Schools, Chicago, Ill.

Tickets for the banquet on Monday evening are $1.75 per person and can be secured from Mrs. Dora B. Hatfield, treasurer, Lindenberg Junior High School, Kenmore, New York. Those who plan to attend are urged to procure their banquet tickets promptly. Official programs of the Department may be obtained by writing to Mrs. Annabel J. Nathans, secretary, Director of Art, Public Schools, 703 Carondelet St., New Orleans, La.

COMPETITION FOR SCULPTURE

The Rohm & Haas Company, Inc., of Philadelphia, announces a competition sponsored by the Museum of Modern Art for the best example of sculpture worked in the medium of Plexiglas, a new plastic of great beauty and more transparent than glass.

The Museum hopes that the country's best artists will be attracted to this competition because of the opportunity of working in a new medium unhampered by tradition and unbiased by convention.

Gilbert Rohde, consultant designer for Rohm & Haas, who conceived the competition, will act in conjunction with the Museum in directing the competition and act as technical adviser to the judges.

The new qualities of Plexiglas present an entirely new problem to the sculptor, challenging his creative abilities and resulting, perhaps, in a new type of sculpture. The technique for sculpture in this plastic must be as appropriate to the nature of the medium as the techniques that have been developed for stone, wood, clay, or metal, each of which has its own characteristics. The sculpture should express some of the qualities of Plexiglas: its flexibility, its luminous beauty, its great strength, despite its appearance of delicacy.

The material comes in sheets of various thickness, in rods and bars of any cross section. Cubes or prisms can be cut from blocks of the material. Sheets can easily be bent by warming to a moderate temperature. Blocks can be hand tooled, machined and polished. Parts can be cemented together. Its optical properties virtually add a new dimension to sculpture.

The use of other materials (except other plastics) in combination with Plexiglas will be permitted, provided that the principal material of the sculpture be Plexiglas.

PRIZES

Since it is not feasible to supply each of the entrants with sufficient Plexiglas to complete a piece of sculpture, submissions are to be in sketch form.

The Jury (to be announced later), selected by the Museum of Modern Art, will choose five sketches from the submissions. Each of the competing artists will be supplied with sufficient Plexiglas in the forms needed to complete his sculpture. The judges will allocate the various prizes among those who complete a sculpture upon the basis of the finished work. The prizes are as follows:

First Prize	$800
Second prize	$300
Third prize	$200
Fourth prize	$100
Fifth Prize	$100

EXHIBITION

The sculpture winning first prize will remain the property of Rohm & Haas and will be shown at the New York World's Fair, 1939, where it will have an important position in their exhibit in the Industrial Science, Chemicals and Plastics Building.

The other prize-winning pieces of sculpture will be the property of the sculptors, but will remain in the possession of Rohm & Haas for one year after the opening of the New York World's Fair. After the closing of the Fair, the Museum of Modern Art reserves the right to exhibit the winning designs.

DATES

The dates for submission are as follows:

Mailing of sketches	February 19, 1939
Selection of five winners	February 20, 1939
Completed sculptures	April 1, 1939

Artists wishing to participate in the contest are requested to write to Mr. Gilbert Rohde, 32 East 57th Street, New York City, for an entry blank and set of rules. Samples of Plexiglas will be supplied, with complete information on the properties of the material.

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FAMOUS ARTISTS AND SCULPTORS BEAUTIFY SAN FRANCISCO FAIR

Perhaps the most impressive feature of the Golden Gate International Exposition on San Francisco Bay will be the magnificence of its sculpture and painting. Promising to exceed even the beauties of the famed 1915 Panama-Pacific International Exposition in this respect, the 1939 World's Fair of the West will be an undoubted triumph for Art.

The millions of visitors who will attend this $50,000,000 Pageant of the Pacific will find thought-stimulating works of art everywhere. Hundreds of inspiring figures will carry out not only the decorative and architectural unity of the Eposition, but portray the underlying themes of the various courts and palaces as well.

Entrance to the Exposition proper will be between two mighty gates, the Portals of the Pacific and the ferry passenger entrance. The main gates, designed by Ernest E. Weihe, rise step by step to crowning turrets 120 feet high in the form of elephant heads and howdahs, age-old symbols of pageants and pleasures. Those surmounting figures as well as the ones on the lesser gates, were created by Donald Macky.

After passing through the Portals of the Pacific, the visitor comes into the noble Court of Honor. In the center of this enormous circle, the 400-foot Tower of the Sun intercepts the two major architectural axes of the Fair.

For the niches in this tower, O. C. Malmquist has done a series of statues depiciting the various winds and the signs of the zodiac. For the arches in the tower William G. Huff is doing four fine pieces of statuary. These will be devoted to Industry, Agriculture, Science and the Arts.

Around the tower, boldly arcaded pavilions lead into the main exhibit structures. In each of these four pavilions will be a single piece of statuary. O. C. Malmquist will do "Fauna" and Raymond Puccinelli, "Flora". "Land" and "Sea" will be done by Ettore Cadorin and Carlo Taliabue respectively. Over the two main arches leading into the court will be two applied figures by Adeline Kent representing Air and Water.

In this court, designed by Arthur Brown, Jr., there will be four small fountains with a combined capacity of 100,000 gallons.

Man's conquest of the oceans of the world is expressed by the architecture, sculpture and painting of the Court of the Seven Seas. Designed originally by George W. Kelham, and carried to completion after his death by J. H. Clark, it is the one of the most beautiful courts of the Exposition.

In the Court of the Seven Seas rhythm of tremendous scale is obtained by the equal spacing of sixteen sixty-foot pylons along its sides. Crowning these pylons are perched the prows of galleons, each graced with a winged figure representing the Spirit of Adventure, the work of P. O. Tognelli.

High up on the walls, between these major motifs, are spaced a triology of sculptural panels by Tognelli depicting "Exploration", "Trade" and "Commerce". Other bas relief work by Tognelli in the same court include "King Oz and the Polar Bear", "Moon Princess", "Prince Igor", "Fairy Queen" and "Charts of Exploration". "Discovery", a large figure by Tognelli, also will be in this court.

Six ten-foot panels over the six minor east entrance doors to the Hall of Electricity facing this court are being painted by John F. Stoll.

At the northern terminus of the Fair's main axis is the Court of Pacifica. East and west walls of this court, designed by Timothy Pflueger, will carry gigantic murals built of marble, metals, enamels and glass. One of these murals, which is being done by Margaret, Helen and Esther Brunton, will be virtually the "Theme Piece" of the Exposition, emphasizing the Fair's underlying motif, Pacific peace and unity. The great panel will be called the "Peacemakers", and will be 144 feet long and 57 feet in height.

"The Peacemakers" panel is symbolic of its name. The central figures are a great Buddha—calm, pacific—and an Occidental woman, kneeling, swathed in a white cowled robe. On a scroll in her hand appears one of the Beatitudes from the Sermon on the Mount: "Blessed are the peacemakers; for they shall be called the children of God." Friezes of moving figures on either side represent the Orient and the Occident, respectively.

The two large scale central figures stand for the peaceful ideas of the East and the West, while the friezes of figures moving toward them symbolize the slow march of mankind toward these ideas. Specifically, the left side of the panel represents the peoples of the eastern shores of the Pacific, while those on the right typify the peoples of the western shores.

A shimmering, scintillating "prayer curtain" of metal with the melodious tinkle of temple bells and caravan bells, is being planned for the Court. The curtain will be at the head of the grand staircase at the north end of the Court will serve as a back drop for a huge statue of a 70-foot feminine figure of "Pacifica" by Ralph Stackpole, noted sculptor. The curtain will be 100 feet high and 48 feet wide and, like metallic curtains in Oriental temples will sway with the wind, with "windbells" strung on it giving forth sound.

One of the loveliest fountains of the Exposition will be found in this Court.

Surrounding the sunken basin of this fountain, and on the fountain itself, are pieces of sculpture fashioned by such artists as Jasques Schnier, whose male and female statues symbolize the spirit of India; Brents Carlton, with a Polynesian group; Sargent Johnson's Inca Indians; Carl George's figures of North American Indian and modern women; the statues of Adaline Kent, which are symbolical of the Islands of the Pacific; a North American group by Ruth C. Wakefield; a South American group by Cecilia Graham, and a Chinese group by Helen Phillips.

Southward from the Court of Honor, the Court of the Moon opens out to disclose a series of gardens and pools.

On the walls of the two South Towers, flanking these gardens, will be several fine murals. In the easterly tower Helen Forbes is doing two panels painted on canvas 7 feet wide by 16 feet high, while Dorothy Puccinelli is decorating two walls of the tower in the same manner.

In the westerly tower, the entrance to the Mining Palace, Franz W. Borgmann is doing two murals of like size. One of them, "Gold", represents three miners digging, with a symbolic figure in the center. The other is called "Fortuna" and represents a miner and a lady of the '90's with the symbolic figure of Fortune in the center. Two other oils with a mining theme will be done for this structure by Nelson Poole.

Directly east from the main court is the Court of Reflections.

Over the entrances leading into this court are the two controversial bas relief figures of David Slivka, "Abundance" and Fertility".... Four relief panels by Michael von Meyer, representing "Beauty", "Knowledge", "Music" and "Labor", will grace the walls.

A cosmopolitan atmosphere will be found in the Pacific Basin, eastward of the main east-west axis. Here will be concentrated the buildings of foreign Pacific governments around broad lagoons, spanned by bridges to symbolize unity.

Adjoining the Pacific Basin is the Court of the Sation, where rises the Federal Building. For the walls of this building, Frank Imrey and his assistants are doing a mammoth mural in Washington, D. C. This mural, which will measure 304 feet, will show the development of the United States Army.

On the Western States building nearby, Robert B. Howard will show in relief the Amenities of Western Life and the Economic Development of the West. For the entrance to the Aviation Palace, Carlo Taliabue will symbolize the Spirit of Aerial Transportation. On the wall between the South Towers Jacques Schnier will portray the spirit of goodwill between the East and the West.

Altogether the 1939 Golden Gate International Exposition will present what will probably be the greatest array of outdoor statuary and murals ever assembled on one grounds.

THE EDITOR'S PAGE

The unparalleled position given to art in our present social setup in America, by government agencies, is indeed a challenge to art teachers, and school administrators. And because it is important that educators give their pupils a means of being keenly aware of the finer contemporary art expression of their day and their community. Schools should do all in their power to sponsor these art programs by having the work of American artists brought into the schools. The school atmosphere should be charged with creativeness, for the average school building is a rather dull place to enter, to say the most for them.

With the routine of classroom procedure and the intricacies of established curricula it may be difficult for teachers to see and feel beyond the four walls of the school house. Certainly, it we are to live up to the best educational and cultural standards of today we must find a way to keep our minds open to the rapidly changing world and the art expression accompanying it. A major objective in art today is awareness or sensitivity to the best creative activity in the social order in which we live. It is the responsibility of the school, the school administrators and teachers towards the pupils.

To be indifferent to and lacking in support of such cultural and educational programs as the Federal Art project of the W.P.A. and other public-supported art programs is to be lacking, it would seem, those very qualities which are so vital to the educational administrator and certainly the creative-minded teachers of today.

Any educator or person of culture would have to be very lacking in social consciousness or awareness not to be thrilled by what has been done and is being done to place art in a position unprecedented in American life. Such invaluable projects as the Index of American Design which has been delving deep in research and record drawings of the art indigeneous to American life is already meeting with hearty support from those on the advance guard of art education. Those members of the Western Arts Association who were in attendance at the meeting in Milwaukee last Spring certainly had a rare opportunity by visiting the Handicraft Project in that city so ably directed and developed on the sound esthetic principles. To produce among the youth an awareness or sensitivity to the majort art expressions of our time. Too often the type of education practiced in schools puts the emphasis on culture of the past to the exclusion of the situation of our day. In other words, our schools are likely to leave our children facing backward.

In many schools in America, art is not taught at all; in many other cities something called art is taught but the pupils as well as the teacher often have never seen a work or art other than in reproduction. Today, through the Federal Art Project of the W.P.A., art galleries and exhibitions are appearing in remote places where such things have been unknown before.

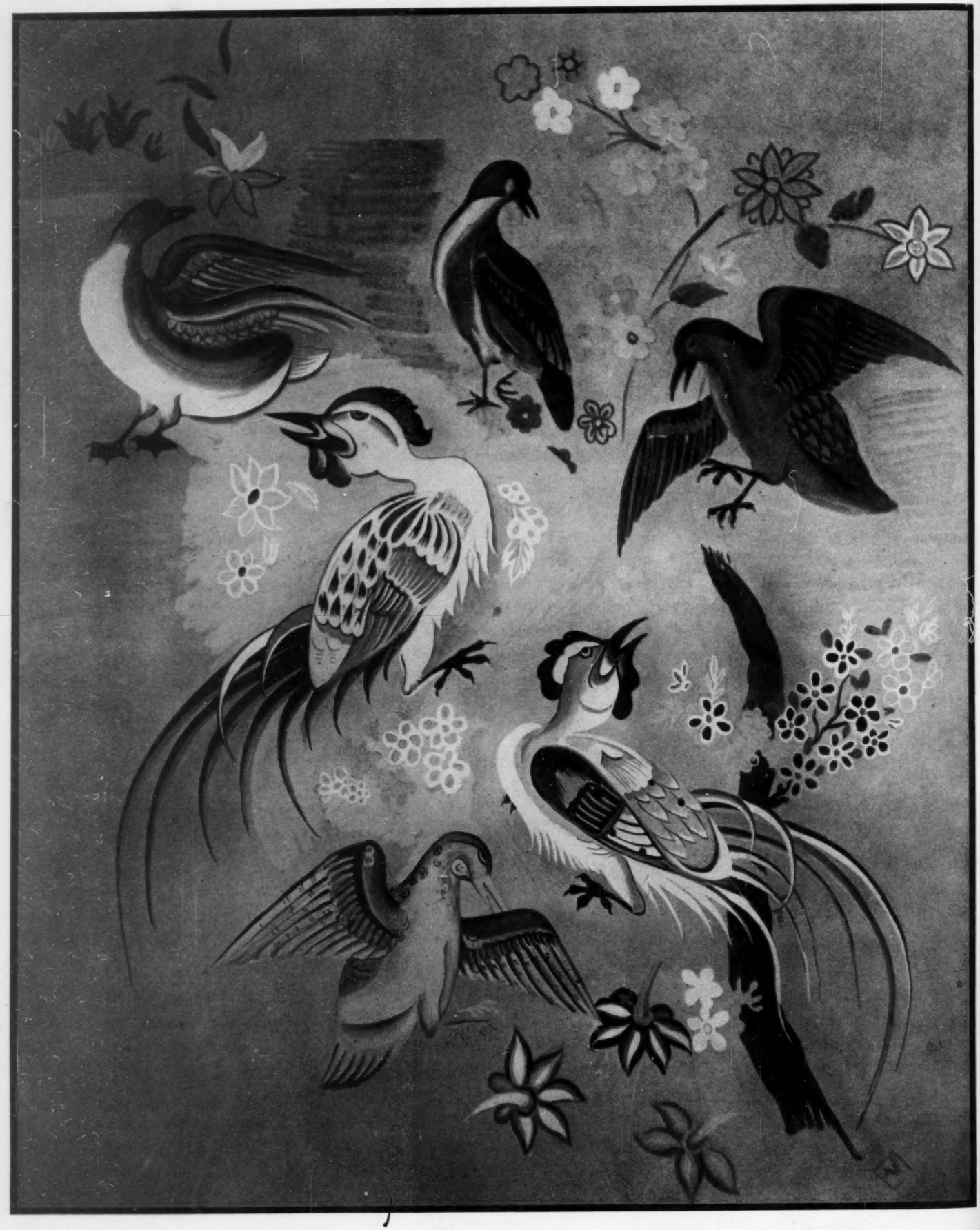
The time has come when teachers and educators should make a point of knowing what the educational and cultural significance this program may have in relation to their own particular institutions. Public schools, tax-supported agencies of all sorts may have, for a nominal expenditure, the advantage of having for their institution work of some of the best young artists their State or community. These include water color or oil paintings, etchings, lithographs, ceramic sculpture or even a mural.

It would seem to be the duty of every single educator, particularly school administrators and art teachers, to take immediate steps to sponsor the work of the Federal Art Project on the basis of its being a most valuable cultural factor in American life. From this emergency program a permanent working, which American citizens may well be proud, may evolve.

In the face of the world conditions existing today it has been repeatedly emphasized that if we wish to do our share in maintaining a continued growth of our democratic and cultural advantages each and every one of us must take positive active steps to that end. Art teachers in public schools of America have an opportunity to take an active part in supporting and sponsoring this vitally important art program. This would seem obvious by virtue of their profession and as creative-minded citizens.

The expenditure involved in having the work of artists placed and used in schools and other tax-supported institutions requires but a small expenditure on the part of that institution. For this reason, as well as for its cultural implications, art educators have a challenge they cannot ignore.

FELIX PAYANT.



DECORATIVE BIRDS FROM PERSIAN MURALS

NUESTRA SENORA DE GUADALUPE. The virgin of Guadalupe is the patron of Old Mexico, and consequently the object of great devotion. Her inconography is rigidly adhered to by the artists, always being represented with the aureole, crescent moon, and angel. Taylor Museum Collection.

LA SANCTA FAMILIA. Santos in this style are very numerous. Either they are the work of one man, or group of men, seemingly centering their activities in and about the region of Santa Fe. The artist of this piece is unknown, but easily traced by the unique style. Taylor Museum Collection.

RELIGIOUS ART IN NEW MEXICO

Mitchell A. Wilder, Curator, Taylor Museum,
Colorado Springs Fine Arts Center

The American southwest has long been recognized as the cradle of one of our country's most flourishing prehistoric civilizations. So much has been said of the Indian cultures of the southwest that it seems unnecessary to give more than brief mention to this phase of southwestern history. For our purposes, a distinction must be drawn between the period before the advent of the Spanish in the southwest, and subsequent years.

The first officially sanctioned expedition into New Mexico was that led by Coronado in 1540. Thereafter, with but few lulls in interest on the part of the Spanish, exploration, colonization, and missionary activity in the region were extremely active. Since actual colonization of the region was not undertaken until the early years of the Seventeenth century, we may consider the Spanish colonial phase of New Mexican history as extending from about 1600 until the American occupation towards the middle of the Nineteenth century.

During these years probably no single effort on the part of the Spanish was so courageously carried on as the work of

SANTA BARBARA. Iconography is seldom so well displayed as in this figure of Santa Barbara, with the castle conveniently near at hand. Collection of Mrs. Meredith Hare in the Taylor Museum.

SAN ANTONIO DE PAUDA. San Antonio is by all odds the object of the most popular devotion among the natives in New Mexico. This fine figure of San Antonio and the Christ Child is from the collection of John Gaw Meem in Santa Fe. Courtesy of John Gaw Meem.

the padres in bringing Christianity to the Indian. In addition, they administered to those early settlers of Spanish descent who had moved northward to try their fortunes in the new colony. It is to this especial phase of church history in New Mexico that we turn for study of a unique form of religious art.

It is logical to assume that the earliest church furniture was imported from Old Mexico, as missionaries brought with them all the requisites for a prolonged stay in the country. These materials were all definitely Spanish in character, despite the possible Mexican origin of many pieces.

But of the origin of the native santos, history tells us very little. One is forced to theorize on the development of the craft and the following outline is purely hypothetical, with no other support than evidence observed in the santos themselves. Religious furniture, including figures of the saints, had been supplied from Old Mexico, necessitating great trouble and expense. As the need arose for additional materials, the Franciscan Fathers were undoubtedly ingenious enough to cope with the demand. The padres were scholarly as well as rugged, and there were sure to be among their number, men capable of artistic endeavors. Either they created, or inspired the creation of, a new craft which was to grow both in numbers and popularity. Speaking specifically of santos, if one may judge from the number of specimens seen, the craft of the "cantero" or maker of saints, was a most popular form of artistic expression among the Spanish settlers. The craft was probably not under way until the early 1700's, as Spanish domination of New Mexico was rudely interrupted by the Indian Revolt in 1680. Some of the best work was being done in the late years of the Eighteenth century and I feel that the greater number of extant specimens were manufactured during the Nineteenth century. Today the craft is practically non-existent, and the few pieces that do appear bear little of the tradition which characterized the earlier work.

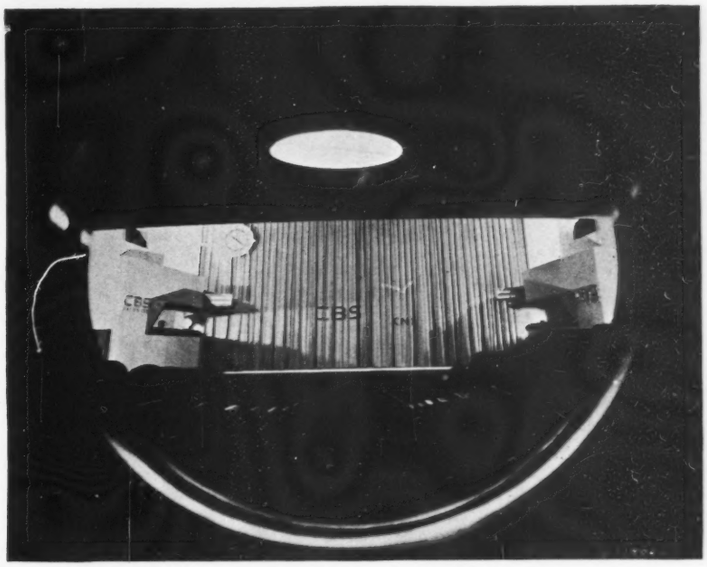
The technique of the santero was exceedingly simple. This condition is probably the result of many factors, such as lack of art training, but it is largely due to the poor facilities available. In early times, probably every material needed in the manufacture of a saint was supplied by the ingenious brain of the maker. The foundation was generally of cottonwood, soft and easily carved with the rude tools available. Gesso was compounded from native gypsum, known locally as tierra blanca. The exact method of mixing the gesso seems to be lost to present day inhabitants of the region. Chemical analysis shows the presence of pinion pitch used as a binding medium. However, technical problems associated with the use of this product have thus far defied the production of a true counterpart to native New Mexican gesso. Egg tempera was apparently unknown. Paints were probably obtained from native rocks and plants, except in later times.

Of the inconography, the accompanying plates will suffice. The dogma of tradition does not seem to have hampered the New Mexican craftsman in his work. The traditional attributes were always recognized, though not necessarily represented. Local tradition often supplied different attributes than those which should have been present in the conventional representation of the figure.

For an appreciation of santos, they must be judged by their own standards. Too often they have been dubbed "provincial" by the sophisticated observer. It is only fair to consider them as provincial when drawing analogies to Mexican religious art. They are a separate entity, as far removed from foreign influences as Santa Fe is from Mexico City.

SAN YSIDRO LABRADORES. Patron saint of the farmer. Taylor Museum Collection.

A VIEW OF THE INTERIOR OF THE KNX THEATRE



FUNCTIONAL DESIGN IN A BROADCASTING STUDIO

By BLANCHE NAYLOR

The most modern medium for the dissemination of information, education and amusement, radio broadcasting naturally needs the most modern equipment in its housing and technical facilities.

A great new radio studio project has been completed and is now operating in California. The impressive broadcasting home in Hollywood of the Columbia Broadcasting System is called KNX. It has been designed entirely from a functional point of view and its extreme parcticality and effectiveness in use has already proved the value of combining architectural and interior planning for the precise purpose for which the unit is intended. In the entire working space new shapes have made possible better production and greater fidelity of sound. The engineering and accoustical problems have been met directly. William Lescaze, a prominent modern designer, was given complete charge of the plans, and his progressive ideas have been executed with a precision which has proved its worth in splendid results obtained, and in the increased ease, facility and smoothness with which programs may be carried out.

The most radical changes in design compared with other broadcasting headquarters, are to be found not only in the actual construction of the building itself, but in the lighting arrangements and in the treatment of each studio as a separate entity. In the studios slanting walls have been utilized to improve their sound concentrating abilities. Control rooms are placed so as to face the director of the program, and the glass is sloped back also, so that reflection is eliminated, and the illumination becomes even and shadowless.

Mr. Lescaze feels that "the architect is basically an organizer. He may have the original idea but he must be helped by experts and specialists in various fields, and he is great only when capable of taking advice. Thus when he has full knowledge of the technical problems involved he can then create new forms." He also emphasizes the fact that designers of modern buildings "must first study carefully precisely what is going to happen inside the building, and what this means in terms of circulation and transport. He then calls in experts, gets their comments and conceives what form the building must take on the basis of what these experts have talght him. **Thus the practical use of the building itself actually creates its forms."**

In this intensely interesting new treatment of a new problem special systems have been worked out for proper sound absorption and accoustics with no flutter of reverberation from one wall to another. Slanting walls have been used in various sections, and the proportionate depth, height and width of the studio have been studied for the precise angle which proved best in every direction, according to calculations worked out by sound engineers in cooperation with Lescaze.

The final cost of the project was about one million, seven hundred and fifty thousand dollars, and all of the planning has been done in such a fashion that new and additional units may be added as this important industry grows.

In approaching the problem, Mr. Lescaze considered first the primary, elementary needs for the work to be done therein. He stated, "There is a great difference between good modern architecture and the rest of it. Many architects today are building in an entirely mistaken way. They are not realizing that today there are new human beings, new needs. Radio is one of these new needs. Radio has no real past. It doesn't have to cling to anything,—it is creating its own traditions. And this very fact must make the architect flexible in his ideas. Many find it difficult to realize this. To design something, one must first discover the exact nature and purpose of the thing before working on it. You can't design a desk to be a bed at the same time. It will be a bad desk and a bad bed. To us good architecture is only architecture where the forms actually come from accoustical, engineering and other practical sources."

As he worked on the large plans for the CBS building Mr. Lescaze carried on a series of conferences with all those familiar with the engineering problems those who would be responsible for maintenance and upkeep. Since he had done considerable work in Columbia's New York studios he had a well integrated background of information on their needs in studio and equipment.

The early types of broadcasting studios were far from perfect for their purposes and Lescaze stresses the fact that in the new KNX "there has definitely been a break with old architectural conditions. Up until this time every one of the studios in this country had been built inside already erected buildings, with the one exception of WJN in Detroit, but even there the building had been originally intended for office use. The poor fellows in the industry had always had to contend with already set dimensions, with existing columns, and definitely set height of walls and width of floors." They couldn't handle it with great success, with such barriers, immovable and permanent, to contend with. From the very beginning this designer said, "We'll build right. Perhaps it will be entirely different from anything we've ever seen. New aesthetics are already here. The right forms of things derive themselves from their own content, instead of making you divorce life itself from the content. There has been a growing gap between architecture and life since the nineteenth century. Today there are a great number of ill-adjusted, uncomfortable situations, where people are divorced from life by forms, as in New York City, where you can't drive your car to your office and park it anywhere. These situations naturally make for badly adjusted people. Architects have gone on for years doing the kind of picture book or camouflage architecture which we see around us. This fortunately is slowly dying, due to the efforts of modern architects."

In his many conferences with a great number of accoustical and engineering experts, it was arrived at an approximate estimate for figuring out the number of people wanted in what kind of studio. Then the basic best dimensions for the studios were studied. Mr. Lescaze insisted upon the idea of the slanting wall to eliminate the accoustical flutter, even though there were objections on the part of some who thought the effect might not be liked by studio audiences. But the designer said, "If a broadcasting studio needs slanting walls, then it is my job to make slanting walls a handsome feature of every studio." Some people thought these slanting effects would make the studio look like the inside of a cave. But the architect emphasized the fact that the studio is the most sensitive center of the industry, and whatever could make it more sensitive to sound must be done. The finished work is excellent in every detail. The use of colors appropriate to the slanting surfaces makes a correlated interior in every case.

In what might seem, to some designers, a small detail, Mr. Lescaze coped with the problem of creating a large easily visible sign, and here too he worked it into the actual building itself. There were local rules which prevented any jutting sign of more than five feet beyond the building line, so Lescaze decided to make it an integral part of the construction, instead of "a piece of junk hanging on." Therefore he carried out the wall of the building on one side, in a fin-shape and pushed the windows in the corner rooms slightly back. Thus he formed a space so wide that the CBS sign is to be seen in letters some nine feet wide. The sign is of concrete with neon light channels.

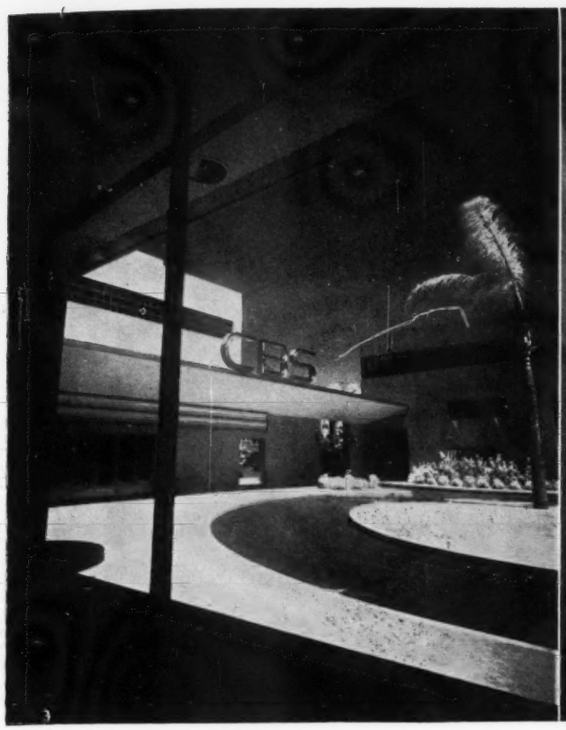
The problems of actual physical communication between studios and within the large building itself were considered among the first plans, and the result has been that the important matter of speedy transportation within this little radio city has been solved most satisfactorily. Around the entire studio block runs a large public hall, or what Lescaze calls a "circulation feed" for workers, artists, executives, visitors. The photograph showing the finished construction, which was dedicated recently, shows that a careful balance has been made between the theatre mass and the studio block mass. Also it may be seen that sufficient vacant space remains for future additions. In these spaces two theatres of precisely the same proportions could be built, with the same sort of front, completely unified, yet separate.

An interesting treatment has been made in the parking space, which has several entrances. The individuals who work here come in cars, enter from one street, go into the offices directly from the parking space, while those who visit the broadcasts enter the parking space through the main drive of the building from another street. There is an additional special entrance at the rear of the building for the use of artists, so that performing stars may be protected from too admiring crowds, thus delaying programs. Through their entrance it is possible for them to come through a private drive in the back and go straight to their dressing rooms without being molested by fans. Mr. Lescaze has often emphasized the fact that he thinks the parking unit and available space should always be considered as a primary problem in the planning of modern building.

The actual construction has been fireproofed in a somewhat unique way. To quote the designer, "The whole building has been poured." This has been accomplished by the use of myriad sizes of wooden forms, some no bigger than a pencil, many larger, creating a system of rods when the concrete has been poured into these molds. Because of its type, height, size and area, a particularly effective fireproofing was necessary, and this reinforced concrete was the solution. Concrete was used throughout, with the exception of the theatre in which steel beams and girders are to be found.

Various materials have been utilized in the KNX studios. Glass has been used in quantity, and rubber throughout for doors, moulding, floors. Color of great brilliance has been used in almost structual effects, so well integrated is the design with the tones used. Three principles were followed in working out the color schemes. First, wherever possible, the color has been distributed in different shades and keys to continue the job which the actual form of the rooms has started. As an illustration of this point, Mr. Lescaze stated that the reason for his use of differently toned walls in the main entrance corridor in which one wall is painted a very strong deep blue and another is red is because the blue wall approaches the theatre where the predominant shade is blue. This in effect leads people toward their objective, and gives them the "studio sense."

In another section of the building one wall is covered with flex wood paper and the other side is clear plaster painted white. The wall covered with the brown tone is a curved wall leading past telephone booth, information desk and rest rooms, while the white wall is straight, with al-



Driveway to the KNX studio

KNX studios with slanting walls, indirect lighting and observation booth placed on second floor so it can be entered without disturbing anyone in the studio.

most no public centers along its way. Traffic naturally tends to brush around the curved wall toward the public places and for that reason Mr. Lescaze covered it with a dark, durable material. The white wall opposite relieves the feeling of oppression, of being in a caged place, which is common to rooms in which all walls are painted the same color. The white, reflecting light, tends to make the observer feel freer, less restrained.

These treatments are actual functional uses of color, and in the studios is another example of this. The accoustical band of aborbing material must necessarily be thicker near the floor than it will be further up, due to the fact that bodily movements must be muffled from the microphone. Lescaze therefore emphasized this difference between the accoustical areas of the studio by painting the lower band a darker color than the upper band. In reality he used dark rubber for the lower band. Again, the end wall of the studio is the only vertical wall. It is therefore painted the same dark gray as the ceiling while the other walls are a slightly different color. This adds a feeling of stability within the studio which has slanting walls.

All walls which do not receive natural daylight have been painted in lighted shades. In the offices the exterior walls are all white, whereas the dividing walls are gray, because light will come in through the windows and brighten the gray tones, while no light will ever be cast directly at the white walls. On every floor within the building there is a reception room directly in front of the elevator. Since this is a space without windows, the walls have been made yellow to give an effect of sunshine and cheerfulness. The entire working out of the color plans have been based on the principles of color dynamics. Again, helping to identify each. The predominant color is invariably accented by its opposite for more dramatic contrast.

In designing the theatre functional points have also been dramatized. A large loud-speaker is necessary to carry the program to the studio audience. The engineers wanted to camouflage it, but Mr. Lescaze made a feature of it and curved black mouth as the central interest. The lower walls are of wainscot natural walnut, and the upper walls of accoustical plaster in a buff shade. The general effect is blue and gray in the seating section and the control booth. This booth, from which sound engineers manipulate every nuance of tone which goes out over the air, is brought out at an angle from the rest of the walls, highlighting its own function. A huge symbol of the importance of time in the radio industry is seen in a huge red clock, at the side of the theatre stage. So striking is its red lacquer face and aluminum hands that it had to be moved from the center of the stage because it caused too much concentration of attention in competition with the actors, singers and musicians.

All studio doors are of blue rubber, so that the casual visitor is immediately warned of the necessity for silence. Glass brick windows have been used on one corridor, to let in the maximum possible amount of daylight, merely creating a transparent wall or screen between interior and exterior. The offices throughout are so placed that they receive eastern light in the morning and western in the afternoon. Psychologically this placement has been found colors have been definitely keyed to certain functions. Different sets of colors have been chosen for each studio, to be far superior to the north-south relationship, since it is invariably more cheerful and interesting.

No footlights have been used in the theatre. Footlights are a very old fashioned and ineffective mode of lighting, in use only when no other devices had been perfected. The practical disadvantage is that they not only illuminate badly throughout, but also emphasize only the under side of the face. In this new Columbia System theatre all overhead floodlights create a smooth, even glow. Spaces above the control booths are utilized for the spotlights, and their ideal location is proved by the fact that the audience is not conscious of the beam falling above their heads.

In the public corridors big discs in the ceiling are stationed between tall dark blue pillars. The outside section of the disc lets in light and the inner section contains an air-conditioning vent. Other subsidiary lighting comes through a baffle along the wall, making a more intimate, soft effect, with the light thrown up toward the ceiling. Air-conditioning comes separately in other divisions from square ducts in ceiling. In the studios holophane lights are used. Fifteen foot candles behind glass brick prisms cast glow from ceiling, thus affording almost shadowless illumination. A special lens permits distribution of light evenly where needed. This makes possible great flexibility of lighting.

In the huge halls rubber sheathed columns eliminate the maintenance problem and afford a maximum protection from noise in broadcasting studios where quiet is absolutely necessary. The studio in its entirety has been arranged so that there are two walls, one of which carries the building, the other hangs from it and is supported by it in a few points by means of isolators. These are huge springs such as are used on railway trains, preventing vibration or noise from outside, such as the rumble of passing trucks and cars, which cannot come through or give even the slightest movement to the inside wall. In studying this sound problem two things are considered first, the floors, walls and ceilings must be separated from the remainder of the building. Second, special sound insulation, that is the use not only of sound absorbing material on floors and walls in proper quantities, but also the insistence upon forms and shapes within the studio itself to achieve complete sound absorption. Special sound-filters have been placed in all air-conditioning ducts so that noise from other studios which might be blown into adjoining or neighboring ones with the fresh air from the air-conditioning system are eliminated. Every detail has been carefully considered and worked out for the better satisfaction of the artist and the public. In this large KNX studio William Lescaze has proved the feasibility of designing especially constructed and thoroughly planned buildings for good radio broadcasting, which has definitely become one of America's most important industries.

A GROUP OF BOYS IN THE PUBLIC SCHOOLS OF DETROIT BUSILY ENGAGED IN MAKING HOOKED RUGS

ARE ARTISTS MADE?

By JOHN HORNS

Author John Horns, instructor in art at the Iowa State Teachers College, Cedar Falls, writes a sharp indictment of the manner by which art is taught in the public schools. Every normal person could be made an artist, he declares—if the school knew how. And here he tells how.

Only one Iowa high school in 60 even pretends to offer an art program. This field of creative expression promises so rich return in real personal development that its neglect in our supposedly progressive schools needs explanation. There prevails a general misconception as to the nature of art and the process of its creation. Art in the schools will continue to be non-existent until a number of mistaken notions are corrected. In making the following statements I expect to encounter a few of these notions and to provoke some fruitful controversy.

(1) A work of art need not be pretty. (2) All normal children have the necessary "talent" for success in art. (3) Art cannot be taught by methods commonly used in other school subjects. (4) Art is not a luxury. It is necessary to the wholesome development of every individual.

1. Art Need Not Be Pretty

ON A RECENT AUTO TRIP SOMEONE POINTED across the Iowa hills and said, "Oh, look, how red those trees are"! We looked and were grateful to the speaker for sharing her pleasure and enthusiasm with us. Her tone of voice and gesture, as well as choice of words, conveyed her meaning. She might have painted a picture or written a poem or a song in which her feeling would have been more eloquently expressed, but still in that single comment was the germ of art. We did not care so much that the trees were red as to know she liked them and wanted to share her pleasure with us. The artist exists to share with others his own wonderful experience, experience which the rest of us would miss—we who have forgotten to be artists.

The artist's subject, instead of having so pleasant a nature, may also be one which inspires such diverse feelings as horror at the thought of war, humor at the sight of a crowd at a bargain counter, or any combination of an infinite number of subtle and unclassified emotions which can never be translated into mere words.

To be pretty or even pleasant is therefore no mark of real art. In fact, a pretty picture is almost certainly not art. What we are disposed to call pretty is apt to be the kind of sweet, romantic thing that we have been used to. In contrast, a work of art must always bring to the observer some new, interesting truth.

I had a student once who painted palm trees and moonlit tropical waters. Since her friends told her they were pretty, she got to thinking she was an artist. To me they were so unconvincing that I asked her whether she had ever been in the tropics. She said that she had not but that she had seen many pictures of them. I tried to explain to her that she had no business pretending to tell us about a subject of which she had no direct knowledge. Subsequently, she began using material with which she was acquainted and did some good paintings. There is no good excuse for basing a painting on second-hand observation.

These Modern "Isms"

Ranging through a few of the dozens of modern "isms" in painting—impressionism, cubism, futurism, dadaism, and surrealism, we see that there are endless fields for invention and discovery. The confusion created by this variety of objectives has encouraged many quacks in the field of painting, some of whom have even grown famous. All this may make the question of distinguishing the true from the false very difficult.

To refuse to study modern paintings because of this hazard is like refusing to eat because some food may be poisonous. In order to live esthetically we must learn to find the wholesome and nourishing in the world of art.

What distinguishes genuine art from false is not whether it is pretty or ugly, abstract or realistic, freely done or precisely done; but only whether or not it is sincere and expressive. In these respects the work of savages and children is regarded by many critics as superior to much so-called art work by civilized man. Many modern painters owe their success to an understanding of the primitive approach to painting.

2. Artists Are Made

ONE OF THE MOST DESTRUCTIVE OF MODERN superstitions is the assumption that one's success as an artist depends upon his being gifted at birth with certain special talents. Let us first consider the damage this idea does and then the evidence of its truth.

One who feels he is not talented is no good as an art student. No matter what is done to build up his courage there remains that clutching hand at his heart. He dare not trust his own observation, feelings, or technical inventions. He either quits trying or resorts to some device short of real, honest expression. Some parents are inclined to make excuses to the teacher for artistic deficiencies which they are convinced are part of the family heredity.

On the other hand, the one who thinks he is distinguished by having talent is just as badly lost. What he takes to be evidence of talent is usually some facility with tricks of the trade that he had picked up somehow. With the flattery that such cleverness invites he is very apt to persist in plying his shallow stunts without ever becoming an artist.

The only healthful attitude for the art student is to recognize that artists are MADE and not BORN.

An art teacher cannot even begin to do a good piece of work if he proceeds on the assumption that some of his students have a natural advantage over the others. He can make artists of his students only by treating them as artists and expecting them to be artists. It is common for the teacher to lower his ideals as to the art expression his students may attain. For vital experience he substitutes formulas and directed busy work, because he honestly believes that most of the students can never be artists anyway. Consequently, the kind of thing that is generally offered as art in the schools is not art at all and never can be while this notion of talent prevails.

Taxpayers, school boards, and school administrators hesitate to spend money on a program which they see as a benefit to only a few specially talented children. And why should they if the matter of success or failure is predetermined by talent?

Thus we see that largely because of this misconception of the origin and development of the artist's nature, the student, the teacher, and the school are committed to a program which blights this vital phase of the individual's development.

Infinitely Subtle

"But," you say, "doesn't all evidence support the idea of special artistic talent? How do you account for the child prodigy? Why is it that artistic talent seems to run in families? Why is it that all the art training in the world seems to be lost on one child while another succeeds in spite of apparently contrary circumstances"?

Certainly it is true that one six-year-old child may be superior to another in ability to express himself in art. This admitted difference could be completely accounted for if we knew enough about the intimate circumstances which have formed each child's likes, dislikes, interests, and experiences. If we knew just what conditions were necessary and were capable of providing them, we could make an artist of an individual even after the loss of some years. We shall not be dsposed to find out and gain control over the conditions which make artists so long as we are content to ascribe success or failure to a certain mysterious factor which is forever beyond our control. The fact that we can never know all of the infinitely subtle circumstances which go to make an artist need not make us content to know so little, excusing our failures with the alibi that we cannot supply talent.

3. The Method of Contagion

ART CANNOT BE TAUGHT BY METHODS commonly used in other subjects. The attempt to do so accounts largely for the lifeless nature of most art teaching. Ordinarily the teacher pursues a program intended to equip the students with such information and skills as it seems likely they will need in the future; or so he rationalizes with his quota of hand-me-down material. An assignment is made according to a course of study, and the success of the student is measured in terms of faithful completion. Because the work has no intrinsic purpose, it has been found universally necessary to resort to such artificial stimulants and coercives as marks, promotions, failures, honor rolls, and degrees.

A typical art student graduates from 16 years of faithfully completed assignments. He is very proud of his achievement and considers himself an artist. On the day following graduation he is too tired to paint; so he goes fishing instead. Ten years later he meets a former teacher who says, "Well, Ferdinand, how goes the painting?" Ferdinand explains that he had to take a job in a filling station and hasn't had time to continue his creative work. The fact is he had never started it.

To complete an assignment, however perfectly in accord with directions, has nothing to do with art. An artist is not one who does as he is told (surely there are plenty of other areas in which that is necessary); rather, an artist is a person who thinks for himself and makes up his own mind about things. One can learn to know his own mind only by freedom to use it, and by sympathetic help from a teacher who is himself an artist.

A teacher would not think of saying to a group of children, "Now, if you don't make a good creative painting, I shall rap your knuckles!" How, then, can a teacher hope to develop any kind of authentic art expression in any group of students when he adopts the conventional system of coercion? If a student considers in doing a painting whether it will earn for him an "A" or an "F," he cannot possibly be himself, and what he does cannot be art.

Nourishment and Courage

"Visionary!" you exclaim. "What can you hope to get students to do if you discard the ordinary system of assignments, rewards, and punishments"? Fortunately, real art expression makes its own assignments and carries its own rewards. Examine the life of any true artist and ask why he produced what he did. You will find it never to be for marks, or money, or even fame. The only ultimate answer is that the urge to create is implicitly a part of the nature of man. It wants only nourishment and increasing courage.

When the zeal to create and express has been neglected and lost (as it has in most people above kindergarten age), there is only one hope of regaining it. That is by means of contagion. Art cannot be taught, but it can be caught. Fortunately, there are a few who do slip through our schools with some spark of creative fire remaining. It is from these sources that the "infection" must be spread to the others. Likewise can it spread from the teacher who is also presumably host to the germ. Waves of enthusiasm for knitting or quilting demonstrate on one level how contagious creative activity can be. I have seen painting and clay modeling spread through a whole class until most of the class were going at it like real artists.

Art is an enthusiasm, an eagerness. It is always voluntary. Van Gogh would literally rather paint than eat. He did paint and sometimes he didn't eat, so that he died a young man—but he got some good paintings done. He packed more real experience into his 37 years than you or I are likely to get in 80.

I am not saying that the art teacher must simply abdicate in the presence of his pupils. His job is even more difficult than under the common methods of teaching. In fact, one reason why the assignment, reward, punishment method persists is that it seems easier than other methods, at least within the momentum that it has acquired.

The student at all ages needs the advice, help, and criticism of a mature, sensitive person. The teacher must be on hand with technical help and contact with other artists at the right moments, as well as the kind of criticism that will keep the student moving along honestly under his own power. Most of all, the student needs the contact with a genuine producing artist, because he can only be taught as enthusiasm is passed on from teacher to student.

One Dose After Another

There is another piece of common school machinery that hinders the development of real art. That is the curriculum as it is commonly conceived and constructed. The teacher is bound to the dogged administration of one dose of subject matter and technique after another. The development of the artist can never be so uniform or so logical as curriculum makers assume. In a system where all the children are required to do the same thing at the same time there can be no art except that which is bootlegged by a few earnest teachers. An artist is one who starts things and has ideas of his own. He does not get that way by following a curriculum.

Prospecting for Gold

Art has much of play about it, and it is necessary that the student be free to explore those exciting paths which open to him as he wanders. In truth, creating a work of art is something like prospecting for gold. One wanders into the hills where he thinks it may be. He finds a clue and follows it. Using his wits, he may discover a real treasure if he is lucky. That element of change and the possibility of finding a still greater treasure than has yet been known, is what gives art its excitement. Yes, art is play and art is a gamble, and whatever is not these is not art.

The ordinary curriculum can only pretend to guarantee that the student will learn more by covering the material in an orderly and efficient manner. Even in this respect the artist's way of developing has the advantage. If you don't believe this, just talk airplanes with a boy who builds models. You will see that he has learned more by himself than he could have learned through many courses of study.

Is a good art program in the schools worth what it costs? Obviously most school administrators think not. However, in genuinely progressive schools the art program is always highly valued. The keynote of advancing educational philosophy is creative activity, and the most typically creative of all activities is art. No matter how highly a school may be rated, it cannot possibly be called progressive without a good art program.

It is generally admitted that better provision is made for genuine creative expression in the kindergarten and lower grades than elsewhere. There are no doubt reasons why an

advanced educational philosophy should have grown into practice earlier there. Certainly comparative freedom at that level from such inhibitions as marks and courses of study has some bearing. However, there is a great deal of silly rationalization as to why most children lose their creative zeal as they approach high school age. It is said that the child naturally becomes more self-conscious and less willing to express his individuality as he passes adolescence. This is purely an alibi for the failure of the school to sustain and nourish this most important of all drives which most children have when they come to school.

Distortion

Another major reason for our neglect of the art program is that the pupil, the teacher, and the superintendent are under considerable pressure to spend their best efforts on the things upon which they are to be tested and judged. There are many accomplishments of students that can be measured objectively, but art is not one of them. A teacher who knows that her work is to be judged on the basis of her pupils' marks in standard skills and information will naturally slight even the pitiful minimum of time and effort which is supposed to be devoted to art. The wholesale manufacturing of tests and measures may be an important branch of educational progress, but it does tend to over-emphasize those things which can be tested and to distort the vision of many earnest schoolmen. Why, for example, should a child be considered of low intelligence if he fails to qualify in regard to reading and information, but on the other hand shows himself to be exceptional in the matter of creative expression—possibly the field in whch his energies have been directed

To judge a student on anything less than the ultimate real value of his product is to destroy the artist. We can test objectively a child's knowledge of color schemes and even his skill in perspective. No test, however, can be devised to determine what his caricature of the teacher is worth!

Genuine art expression is always new and always unpredictable, so that no previously prepared standard is adequate to measure it.

The student, as well as the more mature artist, needs the evaluation of the teacher or critic, but that evaluation must be of a basically different sort than is commonly given. The teacher must approach each student as an individual artist and each undertaking as unique. A teacher cannot hope to give helpful criticism until he gives evidence of understanding what is being attempted. In place of more tests we need teachers who know authentic expression when they see it and who are not bound to any formal pattern of judgment. The teacher as a critic must be as dynamic and creative as we expect any artist to be.

4. The Value of an Art Program

THE ASSUMPTION THAT A GOOD ART program is not worth the cost surely does not take into account the real values of this field of experience to the child. The characteristic eagerness and joy with which one engages in creative activity is not only of supreme value in itself but is also an indication of real growth. It is at that moment when the whole being is so completely focused upon a problem of creative expression that the individual is at once most happy and most healthy.

People literally go to pieces in the absence of such experience. Hospitals for physical and mental degenerates have found occupational therapy to be an important part of the treatment. If creative activity will help to make people well, it is reasonable that it would help to keep them well. The wholesome nature of hobbies has been widely proclaimed. It is this quality of eagerness and enthusiasm which marks art as one of the most important phases of the chool program.

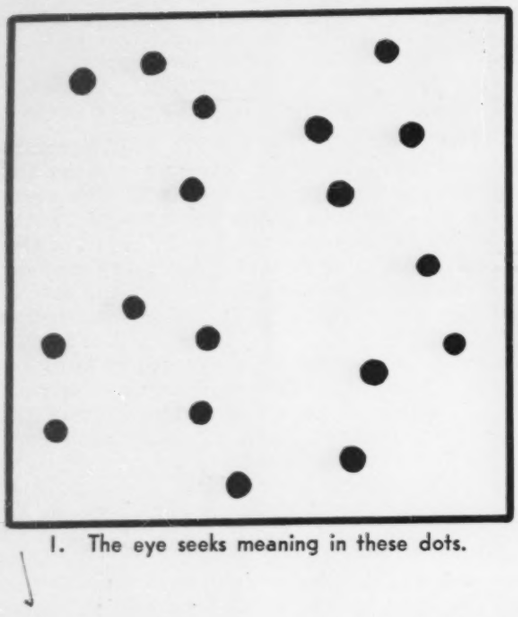
In our world of passive entertainment, the individual needs a balancing ration of genuine creative experience. Otherwise, the blare of the radio and the blah of the movie threaten to crowd out the only real fun in life.

School administrators may ask of an art program something more practical than that it help people get more fun out of life. It is certainly practical to turn out graduates who are intelligent, alert, flexible, eager, and inventive. Certainly, if ever we needed a population with these characteristics, we need it now. If a political and industrial democracy is to function, we must see that the schools sharpen those basic aspects of the intelligence having to do with invention, discovery, and expression.

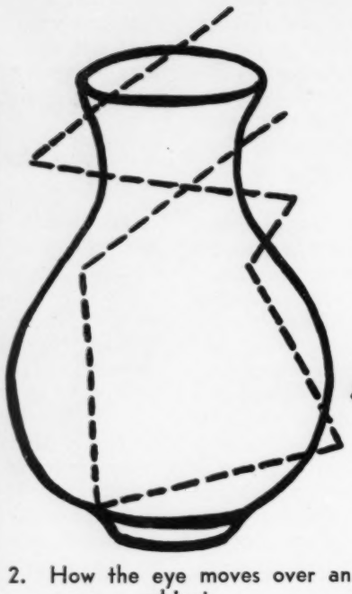
Art students ought to work like this . . .

. . . but instead, they're forced like this

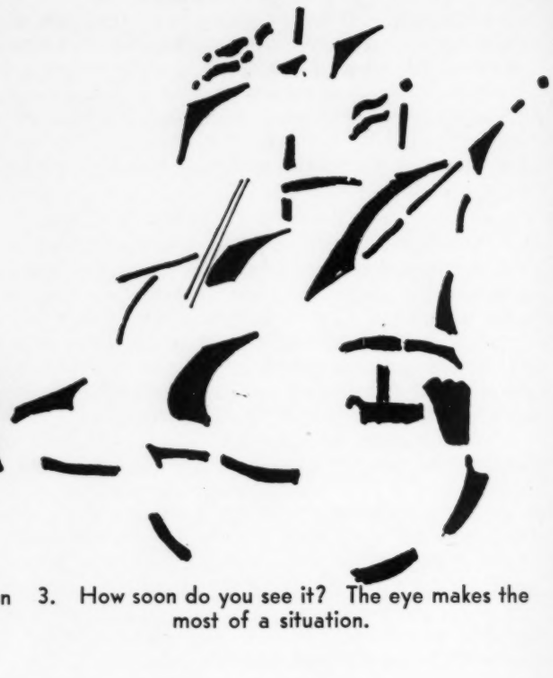
These drawings were made by the author.



1. The eye seeks meaning in these dots.



2. How the eye moves over an object.



3. How soon do you see it? The eye makes the most of a situation.

ANALYSING ART

By LAWSON P. COOPER
RIVERSIDE JUNIOR COLLEGE

There is nothing so unfortunate for the progress of art today as the wide gap between the practice of art and the theory of art. The aestheticians consider it beneath their dignity to paint, while the painters consider it unnecessary to think.

It probably is superfluous to point out that professional reasoning, without any feeling, is dry and dead. But it is probably not so obvious that artists "self-expression" without any thinking is just as bad.

The difficulty lies in the misunderstanding of the place of art criticism. Dynamic symmetry, for example, is an enlightened means of analysing the geometric structure of a work of art; and it may even be of help in giving the artist a means of organizing the material of his imagination. But when dynamic symmetry—or any other theoretical approach to art—is put forward as a short-cut to creation, then the whole business is doomed to disappointment.

The analysis of the visual process that follows is not then intended as a direct aid in the creation of works of art. It is intended to give some basic material for the formulation of any modern philosophy of art. So far as possible the material is scientific. It is based on observable facts.

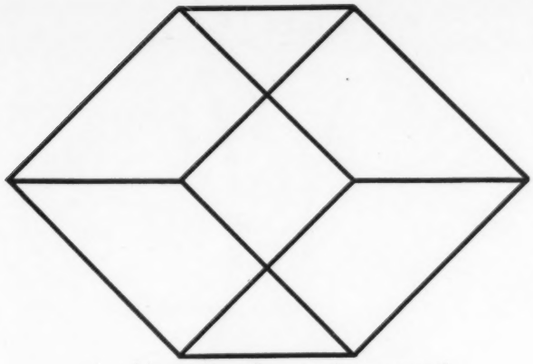
Look at the diagram which contains scattered groups of dots. (Fig. 1.) It will be observed that one instinctively, or innately relates the dots into groupings, and where there is an uncertainty, in the case of the lonely dot near the bottom, one wants to relate it either to one or the other of the nearby groups, or else to conceive of the two groups as a single group, held together by the lonely dot. If you are good at introspection, you will be aware of a feeling of tension between the dots, and a need for abolishing the spaces between them in order to relieve this tension.

It is astonishing that a matter so perfectly obvious was never given serious consideration until 1912, when the Cestalt psychologists began to talk about "configurations." Yet the whole matter is of tremendous importance, because it teaches that we see imaginatively—one might even say creatively—rather than analytically. And this little diagram shows in microcosm how the human being, by very nature, seeks the unification of his universe into orderly wholes. When the artist works toward that unity of impression, without which his composition is not a work of art, he is behaving exactly as the very nature of his nervous relationship to his surroundings demands that he must be.

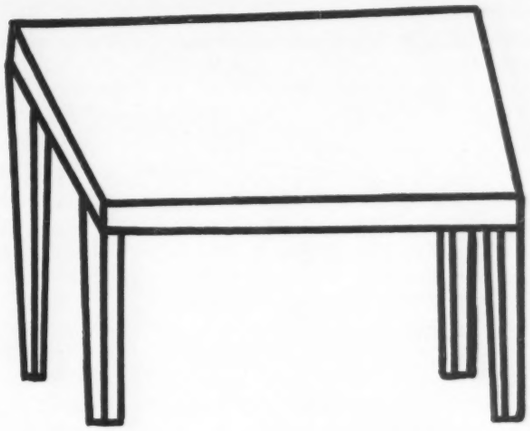
To make the point more clear, when William James wrote his famous phychology he described what a baby sees before he becomes well informed of his surroundings as a "big, blooming, buzzing confusion." By a process of education the baby learns to distinguish objects out of the confusion, James believed. But Cestalt psychology claims—and the evidence is all on its side—that from the very beginning the child distinguishes meaningful wholes. The early psychologists thought of perception as the synthesis of a number of individual items of stimulation coming in through the sense organs. But the newer psychology insists that the total process controls the response of the brain to the separate items of stimulation.

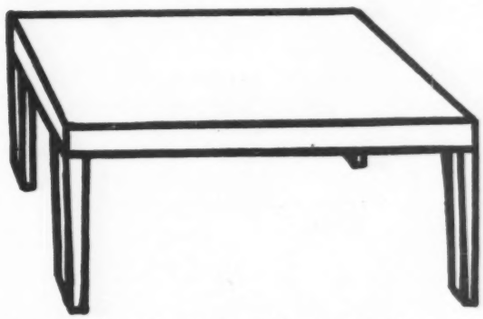
No adult needs to be taught to perceive objects as meaningful wholes. We cannot be utterly sure of how children perceive objects. However, in studying children's drawings from the very earliest ages I have noticed that the very first stage (after the so-called manipulative stage, when random scratches are made with the pencil or crayon) is the making of roughly oval shaped enclosed spaces. I have watched a little girl of two and one-half years of age draw these shapes and then tie the ends together without a bit of scribble. So, without any external visual stimulous at all, she made the most elemental meaningful whole, an enclosure of space, wrapped up and tied, as if with a string.

It is quite possible that the German psychologists who first began to think along these lines were influenced by nineteenth century French art, still known as "modern" art.... In any case the older psychology exactly parallels the academic school of art, and the newer psychology exactly parallels the



4. How many figures do you see?





5. Above: The table of the imagination.
6. Below: The table of the intellect.

modern school of art. The typical academic painting was put together from analysis of the masters. The line of Michelangelo and the color of Titian might be the aim of the artist.

The modernists rebelled against this approach. They made sketches direct from nature, and chose their subject matter from life around them. To them a work of art was an emotional experience felt by the artist, not a patch-work of principles derived from the classics. In the twentieth century the theory of "integral vision," derived from the paintings of Matisse, was prepounded. This theory sounds precisely like Gestalt psychology applied to art. You are supposed to fix your attention on a center of interest, and let the periphrey fall into a subordinate place.

The most important lesson that the psychologist has for the artist is that the senses do not work mutually exclusive of each other. Visual perception, for example, is bound up with experiences of movement and touch. As every artist knows, or ought to know, one feels when one is looking, and the proper enjoyment of a good painting or piece of sculpture is accompanied by a good deal of arm waving and dancing about.

As a matter of fact the eyes do not stand still when an object is viewed. They move over the surface, as a blind man moves his hands over an object. Psychologists have been able to make moving pictures of the motions of the eyes as they take in some perfectly motionless object. The shape of a vase is literally "felt," not merely visualized. (Fig. 2).

One cannot look, then, at the little groups of dots without bringing into play the whole of experience. And the tension that is felt between them is latent motion, straining for equilibrium.

But apparently there are differences of the degree to which one can read meaningful wholes into objects. People are not all equal in the mental powers that they bring to the process of perceiving. Look at the diagram of scattered blobs. (Fig. 3) Do you see anything? You may have trouble in discovering a meaning in the arrangement of the blobs, where other people will catch on immediately.

When I was a youngster it used to worry me that perhaps I did not see things as other people see them. I could never get satisfactory answers from people when I asked them how they saw things. Finally I reached the reassuring conclusion that seeing is believing, and we all see alike. But psychology shows that we do not all see alike. Not everybody can see, within a reasonable time,—perhaps some not at all—any meaning in the blobs of the last diagram. Plainly, you perceive in your surroundings what you are prepared to perceive.

Look at the next diagram. (Fig. 4) Some people see it first as a flat design, suitable, as one woman told me, for a decorative element on a quilt. Nearly everybody will then discover that the object is a hollow cube. And then a peculiar thing begins to happen. First one corner will be seen as nearest, and then the other; and it will be almost impossible to conceive of the figure as a flat design after once having seen the hollow cube.

But this is not all. I have seen altogether ten different forms in this diagram, and many more subordinate ones! So far as I know none of the psychologists studying the matter have noticed so many.

At times the hollow cube is seen as a perfectly satisfactory cube, viewed in perspective. But in true perspective the sides would not be parallel, but receding toward a vanishing point. It can, however, be conceived of as an isometric projection, drawn with parallel sides. But then, again, the sides refuse to be parallel. They actually spread out! Instead of receding to a vanishing point in the distance, they open toward infinity. When this happens the cube is distorted into an irregular shape, and even refuses to stand still.

Beyond this ,even more forms may be seen. At times the delineated spaces begin to look like facets of a strange crystal, not hollow, but solid, with the flat top toward the spectator. Finally, for brief moments, I can conceive of it as inverted. I look inside the crystal, as if it were hollow. But this form refuses to remain very long. You can enjoy yourself looking for others.

What does all this mean?

It is partly explained by the simple shifting of attention, and the fact that the eyes view such an object by moving over it, rather than holding a steady focus upon it. But more important, it is explained by the fact that we are not aware of our sensations; we are aware rather of the inner image that is set up by the sensations. In other words, we see with our imaginations. The optical process of recording upon the rods and cones of the eye an assortment of light vibrations is meaningless to us unless accompanied by an image forming process in the mind. The mind is, in fact, ready, set like a mousetrap that will go off with its own especial kind of snap when the trigger is tripped. There must be any number of sensations coming to us all the time that are not attended to at all. Everybody has had the experience of hearing words while the attention is directed elsewhere, and then, after the sensation is completed, one may suddenly remember if by bringing it to the consciousness. No doubt all of the aspects of the diagram are

seen, but only one at a time can be attended to, such is the constitution of the mind.

What a strange world it would be if our minds had infinite powers, and could conceive of all aspects of things at once! Perhaps cubism is to be explained, at least partly, by such an effort to conceive of objects from more than one aspect at a time.

The shifts to new aspects come like flashes of intuition. They are comparable to the creative illumination in art, when some new thing dawns upon the mind, or to the invention of some ne wmechanical devise. Actually the "new" is only a recombination of old elements.

There are other factors that enter in the matter too. Let us take a simpler example of a table drawn as primitives, untrained adults and children almost invariably draw it. (Fig. 5) You can find any number of such treatments of perspective in Oriental art, or in the art of the early Renaissance, before scientific perspective was discovered, or in certain modern artists, Cezanne and Matisse, for example. It takes considerable training, apparently, to see a table as in the second example, (Fig. 6) and as we, in our sophistication, consider that it really appears. It takes training, because, while the second table is correct visually, it is not correct from the point of view of our total experience. The child or the primitive knows that the table is square, and does not recede toward a vanishing point when he handles it, uses it, looks down upon it. His mental image of the table is made up of much more than the isolated process of seeing.

Another contributing cause for drawing a table as in the first example is that the wider angle appeals to us as a more satisfying shape. It is known from experimentation that when people are shown an acute angle, and are told to copy it from memory, they will draw a more obtuse angle. It seems to be instinctive to avoid sharp, piercing, limiting, closed in forms, in favor of more open, free, easy going forms, except perhaps in special cases, where certain abnormals prefer prickly, pointed forms. (Fig. 7)

After all, who is to say which is the more real table—the table of the naive visual image, or the table of the trained vision? If the naive image is more closely associated with other experiences, and has the power of awakening more connected responses, isn't it perhaps more real after all?

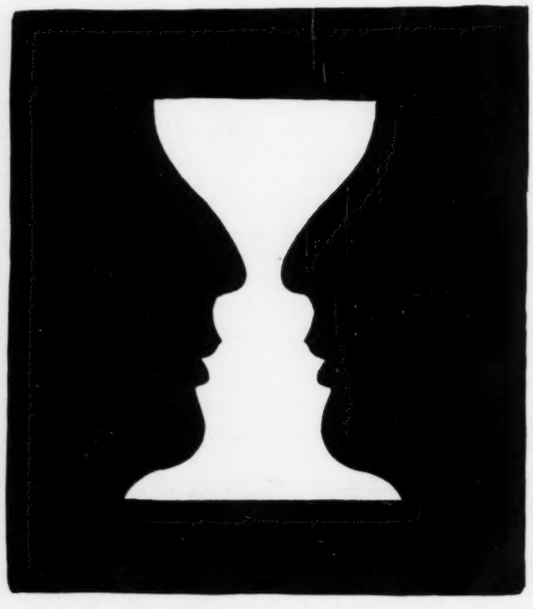
The sides of the hollow cube in the example given earlier behave in much the same way as the table. At times they are seen in their naive perspective, and at times in their trained perspective. In the case of isometric projection one can teach oneself to conceive of cubical objects in space as having parallel sides; in lineal perspective one becomes used to the idea of the sides going toward a vanishing point; but if one follows one's instincts, one prefers the more opened form.

There remains still another point, given emphasis and significance in Gestalt psychology, which helps to explain the changing forms of the hollow cube. This is that objects are always seen in relation to their field. In the next diagram we have a very enlightening illustration of this fact. (Fig. 8) At first we are likely to see a white vase against a field of black. The vase is the configuration and the black the field. The vase comes forward, while the field falls back into the distance. But suddenly, pop! and we see two faces staring at each other, and the black comes forward, while the white goes back!

What we discover, then, is that the visual image within our minds has depth. I have heard it explained in an art class that the third dimensional quality of objects we view comes from the fact that our two eyes see slightly different parts of the object. This may be true, but much more important is the fact that the very visual process works in three dimensions. The organization of a painting, with a center of interest, a periphery of lesser interest, and a feeling of space between the two is no mere aesthetic principle. It is the way we see.

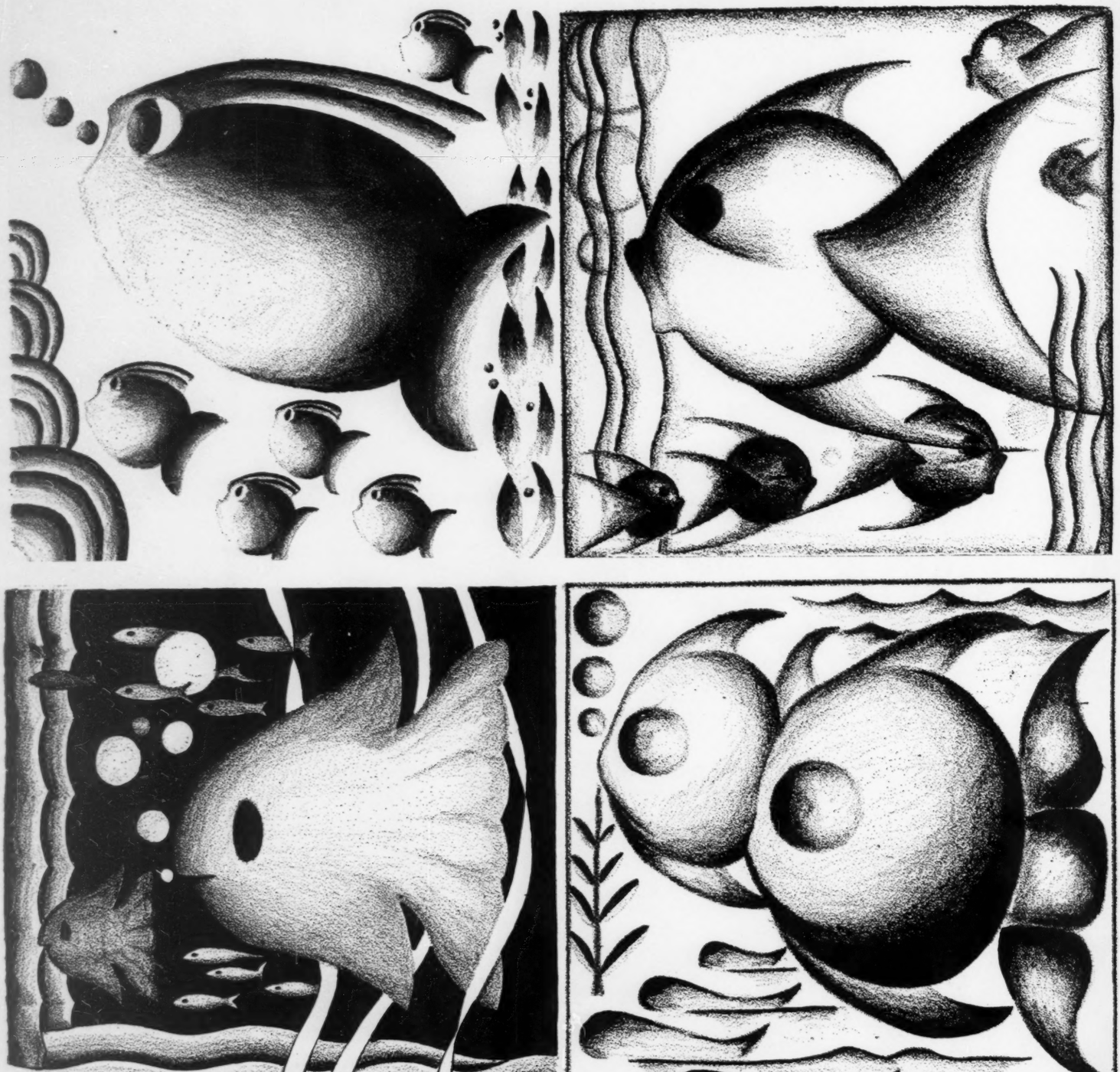
The other evening I noticed a visual phenomenon that helps to explain some other matters as well. I was visiting in a strange home, and I looked up at the radio set, which I had not previously noticed. The tuning dial was quite similar to my electric clock, on which a third hand revolves once around every minute. It seemed to me for a moment that the dial of the radio set was revolving, just like the hand of the clock. I could only conclude from this that the experience of motion is given to the mental image as well as that of depth. When we say that the composition of a work of art is a series of counterballancing movements we are using no mere figure of speech. Lines are actually felt as movements, just as masses are actually felt in deep space.

7. One table squeezes and the other satisfies.



8. The figure comes forward and the field goes back. But which is which?

LINOLEUM BLOCK PRINTS MADE BY PUPILS IN AMARILLO, TEXAS FOR A SCHOOL CALENDAR



THESE DECORATIVE DESIGNS BY PUPILS AT OHIO STATE UNIVERSITY WERE DONE WITH LITHOGRAPH PENCILS ON COQUILLE BOARD

MAKING MOTION PICTURES

By ELIAS KATZ

In this issue we give some practical hints to the amateur movie maker in the art field. While there may be a few who had had some experience with film production, we shall address the many who are interested and enthused over the idea and would like to know how and where to start. All questions about equipment will be gladly answered, as well as problems arising during movie making.

To begin with you must have both the necessary equipment and something to say by means of movies. The basic equipment includes camera, tripod, photometer, motion picture film, and artificial lights for indoor work. If readers wish, we shall be pleased to print a list of standard dealers and manufacturers of equipment for amateur movie making.

The "something to say" cannot be so easily explained. The motion picture is essentially a medium for communicating ideas and emotions in pictorial terms. An amateur film may be a simple tale, a travelog, an instructional film, or an exciting drama. Nevertheless the idea and theme should be carefully considered. Once adopted the theme should be worked out in terms of art principles applied to the film medium.

The first consideration then is the theme. This depends entirely on the individual or group making the movie. High school students might like to make a film dramatizing an incident in the cultural development of an immigrant family, or the life of cavemen. An art teacher might want to make a film showing how moods in the theatre are created and influenced through fine use of line, dark and light, color. A college cinema club might want to make a fine "documentary" film showing life on the campus.

Once the basic theme is selected, it is broken up into sections. Each section (scene, sequence) is made up of a series of "shots," that is, views photographed with the movie camera. Since the individual "shot" is the basic unit in motion pictures, it deserves special consideration.

A "shot" may be a "close up," a view taken at close range; a "long shot," taken from some distance; or a "middle shot," when the material to be photographed is in the foreground but not very close to the camera. A shot may be taken from a low angle, from above, or from eye level. It may be taken from a stationary position, or it may be a "pan"—panoramic view—in which the camera rotates on its axis. It may be short, long; it may fade in, fade out, dissolve, etc.

Every shot should be carefully planned. Some persons find it helpful to actually make a thumbnail sketch of the composition of the shot. The individual shot should be considered from the point of view of design in line, dark and light, and texture, as well as contributing significantly to the theme.

Once the shot has been planned, the next step is actually filming the shots. Following issues will deal with photography problems in connection with school film production, and will consider the all-important factor of "editing" the shots.

We shall be happy to help you with your film production problems. If you want to know about cameras, scripts, lighting, or if you would like to have criticism of your past efforts, and future plans, write directly to this section of DESIGN.

In order to show films, a motion picture projector is used to project the moving image onto a screen. There are three standard motion picture projection sizes in the United States. There are the 35 mm. projector, silent or sound, commonly used for showing theatrical films in the movie theatres; the 16 mm. projector, silent or sound, commonly used in the school and auditorium; the 8 mm. projector, silent only, primarily for home use, since the picture cannot be seen in a large auditorium. For our purposes, we shall consider primarily the 16 mm. silent or sound projectors, since this is the type most widely used for showing films in schools and for group meetings.

The 16 mm. projectors vary in price from twenty-five to several hundred dollars, and can be used in class rooms and large auditoriums. It is important to remember that sound projectors can show both silent and sound films, while silent projectors are limited exclusively to silent films. In selecting a projector it is therefore necessary to select according to purpose, as well as cost. Those wishing to purchase a projector may find the following list of standard-type motion picture projector manufacturers helpful. Address manufacturer directly for further information.

THE AMPRO CORPORATION, 2839 North Western Avenue, Chicago, Ill. 16 mm. silent and sound projectors.

BELL AND HOWELL CO., 1815 Larchmont Avenue, Chicago, Ill. 16 mm. silent and sound projectors.

DEVRY CORPORATION, 1111 Armitage Street, Chicago, Ill. 16 mm. and 35 mm. silent and sound projectors.

EASTMAN KODAK CO., Rochester, New York. 16 mm. silent projectors.

RCA VICTOR, RCA MANUFACTURING CO., INC., Camden, N. J. 16 mm. and 35 mm. sound projectors.

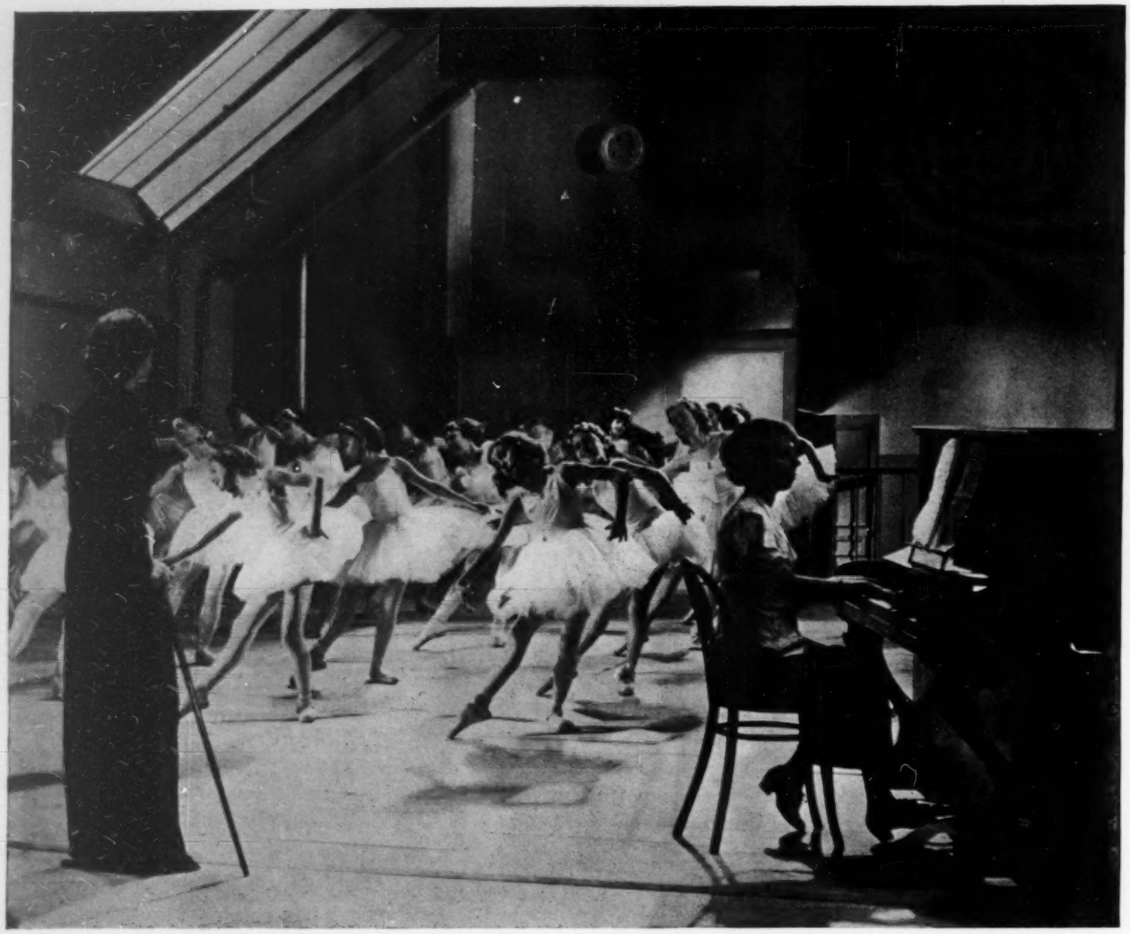
VICTOR ANIMATOGRAPH CORPORATION, Davenport, Iowa. 16 mm. silent and sound projectors.

SCREENS

Motion pictures can be projected on any flat, white surface. In a class room, a large painted surface, such as a wall, or portable board will do. However, for most satisfactory purposes, a screen is advisable, especially for auditorium use. The following company is a standard manufacturer of motion picture screens.

DA-LITE SCREEN CO., 2723 North Crawford Avenue, Chicago, Ill.

We shall be glad to answer all questions pertaining to projectors and projection problems.



BALLERINA

"Ballerina" is a fine portrayal of ballet art and the ballet dancer's life behind the scenes.

Much of the atmosphere of "Ballerina" is related to the ballet sketches and paintings of Edgar Degas, the French Impressionist, in capturing through fine design and detail, the intimate behind-the-scenes spirit which pervades Degas' work. From this point of view, the film could help in developing an appreciation of Degas' art. (Distributed by Arthur Mayer and Joseph Burstyn, 1501 Broadway, New York, N. Y. Available only on 35 mm. sound.)

A student dancer, Rose Souris, whole whole life is wrapped up in ballet, selects the star dancer of the ballet (ballerina) as her godmother. When a new dancer, Karine, replaces her idol in "The Dying Swan", she takes revenge by secretly opening a trapdoor on the stage.

Crippled for life by the accident, Karine determines to devote herself to teaching ballet: Among her best students is Rose, to whom she becomes attached. Two jealous classmates spread rumors of Rose's secret guilt, which Karine learns to her horor are true. Frightened by the consequences of her crime, Rose tried to run away. But when she finds that Karine forgives her, and that she has been most successful in the rigid ballet examinations, she returns to her greatest love—the ballet.

Jean Benoit-Levy, who also directed "La Maternelle" (see DESIGN for April, 1936, for a review of this film), has given a clear insight into the fascinating psychology of this child. Unlike most films with children, he has revealed the nature of the child, her conflict with her environment, and fundamental urges for self-expression which can be either harmful or inspiring.

FILM SOURCES

In this column we complete the list, started in the December issue, of sources from which motion pictures in the art field may be obtained. Although this listing is by no means exhaustive, it will serve to show that art films do exist and may be secured at moderate sale or rental prices. Readers interested in using such films should write directly to these sources for their catalogs. We would appreciate further information as to other sources we may publish.

WE ARE ALL ARTISTS. Three reels, 45 minutes, 16 mm.

The purpose of this silent film is "to awaken in the average person an appreciation of beauty as an essential part of life, by presenting a simple approach to the understanding of design and good taste." The film shows a few elementary principles of design, such as balance, symmetry, proportion, and shows how these principles are important in works of art and in common objects of daily use. Some fine examples of modern industrial design are shown, such as automobiles, turnstiles, streamlined trains, machinery, etc. Several modern artists like Margaret Bourke-White, John Vassos, are shown in their studios. Unfortunately the film does not show the actual creative activity of at least one artist in applying design principles from conception through execution of an object or a painting. (Distributed by Harmon Foundation, Inc., 140 Nassau Street, New York, N. Y.)

A VISIT TO THE ARMOR GALLERIES. Two reels, 30 minutes, 16 mm. and 35 mm. silent.

This film is in two sections. The first reel, "Chain Mail and Gothic Armor", opens with a demonstration by guides, of the Museum armor collection. At night when all is still, one of the glass cases is opened by its occupant who proceeds to show how the armor works. Ease and comfort of movement, power to withstand attacks, and other matters are illustrated. The knight then returns to his case. The second portion deals with "Maximilian and Enriched Armor." Through views which could as easily have been presented as effectively by still pictures, the beauty of design and armorer's skill in modeling steel are indicated. (Distributed by the Metropolitan Museum of Art, New York.)

DIGGING INTO THE PAST. Two reels, 30 minutes, 16 mm. and 35 mm. silent.

This film shows the location and work of the Egyptian Expedition maintained by the Metropolitan Museum of Art near Luxor. Some idea of the magnitude and difficulties of this work and its historic and archaeological importance is given by the picture. Views of excavations, opening a tomb, unwrapping a mummy, preserving a coffin, and unrolling a papyrus can give students some background for appreciation of Egyptian art. (Distributed by the Metropolitan Museum of Art, 82nd St. and Fifth Ave., New York.)

MAKING ILLUMINATED PARCHMENTS

MARGARET MERLE JOHNSON
SAN FRANCISCO, CALIFORNIA

Illuminated parchments can be readily made by the average intermediate or high school class. The theme for and the dimensions of the parchments will vary, of course, with the purpose in mind and the special interests of the group. Political, physical or pictorial maps are especially suitable for inexperienced or unusually unskilled groups. Buildings, being likewise mechanical and mathematical to a large extent, are comparatively easy subjects for application to parchments. The various means of transportation and communication lend themselves well to the medium of parchmentized paper. Illustrations involving human or animal figures, however, are best reserved for experienced groups or pupils enrolled in the upper grades.

Among the materials needed for making parchments is a slightly stiff paper with some oil content. Tagboard, 22″ by 24″, gives very satisfactory results. The original manilla color turns a pleasing tan shade when it is submitted to the linseed oil and turpentine mixture. Heavy wrapping paper that has an oily surface like that of some "butcher" paper will do well enough if tagboard is too expensive for inexperienced groups of children. A little experimentation will bring to light other types of paper well suited to acquiring the required transparency essential for illuminating the illustrations.

After the paper has been chosen and cut to the desired size, a margin should be ruled with a broad India ink line. Side margins should be equal, the top margin may be the same as the sides or a little wider, and the bottom margin must be the widest. An India ink caption may be lettered in or above the margin line at the bottom of the paper.

The drawing of the design is the next step. If maps are being made, tracing is wise to insure an accuracy that is necessary but difficult to attain in free hand maps. Copying of detail is permissible in order to distinguish one building from another similar one or one bridge from another of its type. Original drawings, however, are to be encouraged whenever it is a matter of interpretation and the class is capable of producing acceptable original material. The illustration may be made with pencil, charcoal, chalk, ink or any familiar medium on paper suited to the chosen material. The paper on which the drawing is made should be the exact size of the space inside the margins previously ruled on the paper that is to be parchmentized.

When a reasonably accurate picture has been achieved, it should be traced on to onion skin paper. The back of the tracing should be blackened with a lead pencil and the design transferred to the paper on which the finished product is to appear.

Now, with India ink and a set of ruling pens of varying widths, the design should be outlined with care. Straight lines should be ruled along the raised back of a ruler. Care must be taken not to smear lines previously drawn. The more vertically the pen is held, the more readily the pupil can see the pencil line he is following with his pen, and the more constant will the width of the line be. Wide lines should be used for the important parts of the design while

Two of the sixth grade pupils in the Frank McCoppin School, San Francisco hold their illumniated parchments.

the more narrow ruling pens are reserved for the smaller details. Pupils in the lower grades who find ink a difficult medium can make very satisfactory parchments by outlining the design with a heavy crayon line.

After the outlining has been completed, the various parts of the picture should be fittingly colored with ordinary crayons, making the colored areas very thick. If the crayon is applied too lightly, the design will almost disappear when the picture is rubbed on the reverse with the turpentine-linseed oil mixture. It is frequently desirable to leave the sky uncolored as it is usually an unimportant part of the scene and will acquire a mottled light brown shade when it is parchmentized.

The illustration being colored to your satisfaction, you are ready to transform a seemingly ordinary crayon drawing into a semi-transparent design resembling an ancient parchment. To do this, first protect the table, floor and surrounding wall with a heavy coat of old newspaper or other material warranted to prevent the oil from leaving a stain that only much time will remove. Place the illustration face-down on a clean surface, saturate a soft rag with a previously prepared mixture of about one half linseed oil and one half turpentine, and rub the back of the entire sheet of paper until you see the paper take on an oily mottled appearance. When the parchment is quite well soaked, but not dripping, hang the paper up to dry over night. Again be sure that the place where the parchment is pinned is adequately protected from the oil.

When the parchment is examined the next day, should the color be less brilliant than was expected, another coat of crayon may be applied. In fact, it is usually wise to freshen the coloring as it has a very different general appearance before and after rubbing. If the parchment should be too dry appearing and lack the expected mottled surface, rub it again with a little more oil than turpentine, as each type of paper reacts differently to the rubbing process.

If you wish to eliminate the separate strokes of the crayons and produce a more painted effect, the colored parchment can be exposed carefully to bright sun light and the slightly melted wax may be rubbed smooth with the finger. Care must be taken not to permit the wax to get so hot that it runs. It should become just soft enough to be readily spread with a firm finger.

The completed parchments make very decorative pictures and may be mounted on a contrasting background as would be done with any picture. But for the sake of novelty, illumination is effective for a program of other temporary display.

A wooden box the exact size of the illustration within the margins is a good beginning in constructing the illuminating machine. (See Figure 1a and 2a.) Place the box on end, horizontally or vertically, according to the shape of the parchments you have made. In the bottom of the box, which is now the back of your machine, drill or saw a hole just large enough to admit and hold firmly the socket of an extension cord. (See Figure 1b.)

Make a thin wooden frame the size of the margins of your parchment, and superimpose the frame over the open side of your box. Attach the frame firmly to the box so that the colored space of the parchment shows through the opening and the outer edges of the parchment and meet. (See Figures 1c and 2c, 2d.) Insert the electric globe in the socket, (see Fgure 2e), clip the parchment to the frame by means of clothes pins or paper clips, (see Figure 1f), turn on the light switch, and you have an illuminated parchment that shows as well in ordinary light as it does in a dark or semi-darkened room.

If a related group of parchments are to be exhibited simultaneously, a series of double sockets and short extension cords can be strung from one box frame to another. An assembly program that incorporates illuminated parchments is sure to please an audience that is surfeited with the usual speeches, slides or moving pictures.

In conjunction with making of the parchments on a special subject of interest, a class may make a study of real parchments and their uses in the days of the Romans and during the Middle Ages. The similarities between the true and the imitation parchments should be stressed as well as the differences; diplomas and greetings cards are tangible present day objects for comparisons.

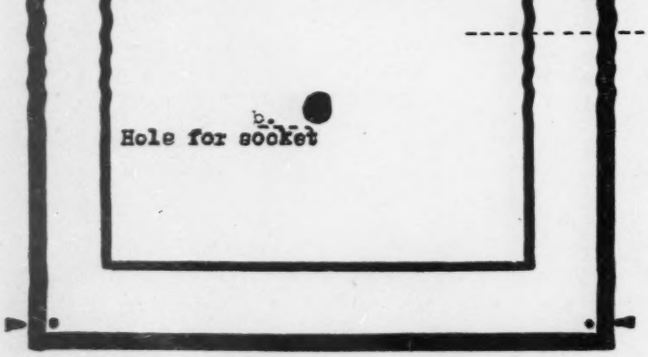


FIGURE 1

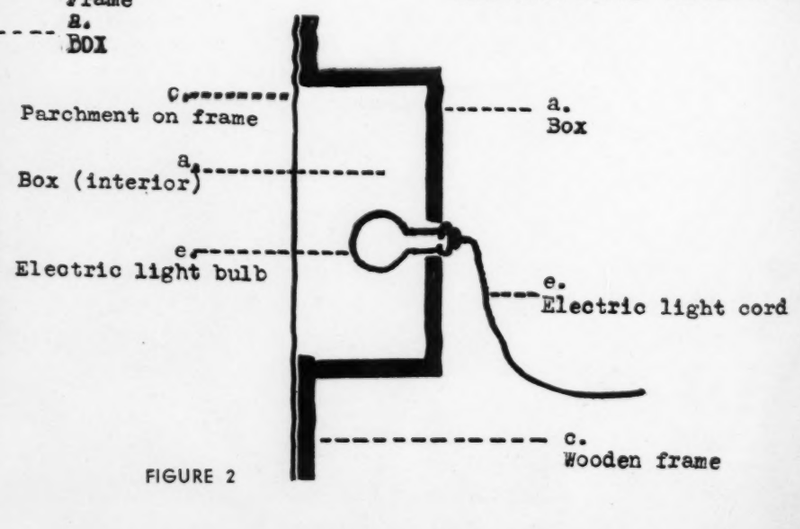


FIGURE 2

HOW TO STAGE CHILDREN'S PLAY AT NO COST

MARY HAHN and
ELIZABETH SCHWARTS

Whether a play is staged to raise money for the school or simply to meet the entertainment needs of the children, it can be done without the outlay of money. An artistic and finished children's play can be produced on the proverbial shoestring. Scenery, costumes, stage properties—the prospective cost staggers the imagination of the director in a public school where a budget for dramatics is usually non-existent.

The work must be based on a philosophy of simplicity. Everything must be kept at the level of the elementary school child's capacity to do the work and to appreciate the finished product, for the work can be done by the children with guidance. The materials consist of things at hand and the treasures that children can dig out of the discards at home. Let your needs be known—the children will bring things to your workroom until it is overflowing and you have to send out a call to stop the deluge.

Producing a play without expense becomes a game, and the possibilities are endless. A few examples will illustrate: Masks for "Pinocchio" present a problem that might daunt the uninitiated as it would seem to call for spending a sizable amount of money. Masks are needed for the Fox, the Cat, Barbone, Michael, Dr. Crow, Dr. Frog, Dr. Owl, the Cricket, the Dove and Tunny. Children have masks left over from Hallowe'en—a little worn perhaps but still usable. A call will bring in more than needed and the better ones may be selected for use; or if you do have a few pennies to spend, buy five-cent masks from the "dime store". Of course, you may start them with a piece of cheesecloth placed over the child's head and shaped with features by the use of strips of gummed paper tape; but those two steps may be eliminated by using the cheap commercial mask. For speaking purposes, cut off the lower part of the mask, including the lower lip. This does not spoil the illusion for the audience and it does faciltate clear speech. Build up the animal features with papier-mache. For a fox, make characteristic jaws and a long, sharp nose. The fox's nose made of solid papier-mache is somewhat heavy. To lessen the weight, start with folds of tissue paper at the center and build over that. To make a bird's beak, fold a piece of paper in the general shape of the beak and attach with Scotch tape over the mask nose. For feathers, cut bits of paper and apply to the mask as you would shingle a roof. When all is finished, touch up with poster paint. For the protruding eyes of a frog, attach wads of cloth just above the eye slits of the mask and paint appropriately. Build the wide mouth of the frog in the same manner as a bird's beak, by folding a piece of paper and attaching to the original mask.

The masks may easily be attached to the costume by sewing to a hood made like an aviator's helmet. Make the hood of the same material as the costume or a color that blends with the mask. Ears cut from the cloth may be sewed to the hood.

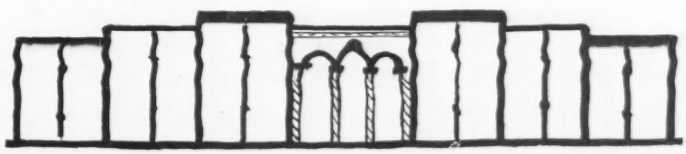
Masks made by the process described above are so durable that they can be used for many rehearsals and still be in good shape for opening night. In fact, the Pinocchio masks were in such good condition after use—and children are none too careful in handling them—that they were packed away in the costume room to be used on another occasion.

As to properties, the more unusual the prop to be produced, the more challenging is its creation. In the attics, closets, and basements of the neighborhood are the props for the play. And don't forget local merchants who are likely to have a soft spot in their hearts for the school and who throw away window trimmings, boxes, barrels and similar items as junk. In "Pinocchio", for exampl, a birthday cake was needed—not an ordinary cake but one of those dream creations you see at the confectioner's—something worthy of Pinocchio's triumph over his Mr. Hyde. Some mother could have the cake, but a big birthday cake is an expense, even to bake at home, and then it would not be available for rehearsals. A local baker was called about display cakes which he might not be using, and he responded with a wonderfully big cake, garlanded and festooned with roses and ribbons. It was light to carry, tempting to look at, and so durable that it went through many rehearsals and was carried in as triumphantly at the last performance as the first.

For the furnishings of Kasim's house in "Ali Baba" a rug was thrown over a steamer trunk to make a low divan. Then pillows were heaped upon it and around it in such profusion that even the enormous Kasim could sink down in over-stuffed ease and luxury. One call brought nearly thirty sofa pillows from the children, pillows that had been discarded or were about to be. Here one of rare expenditures of actual money was indulged. In one of the cheaper

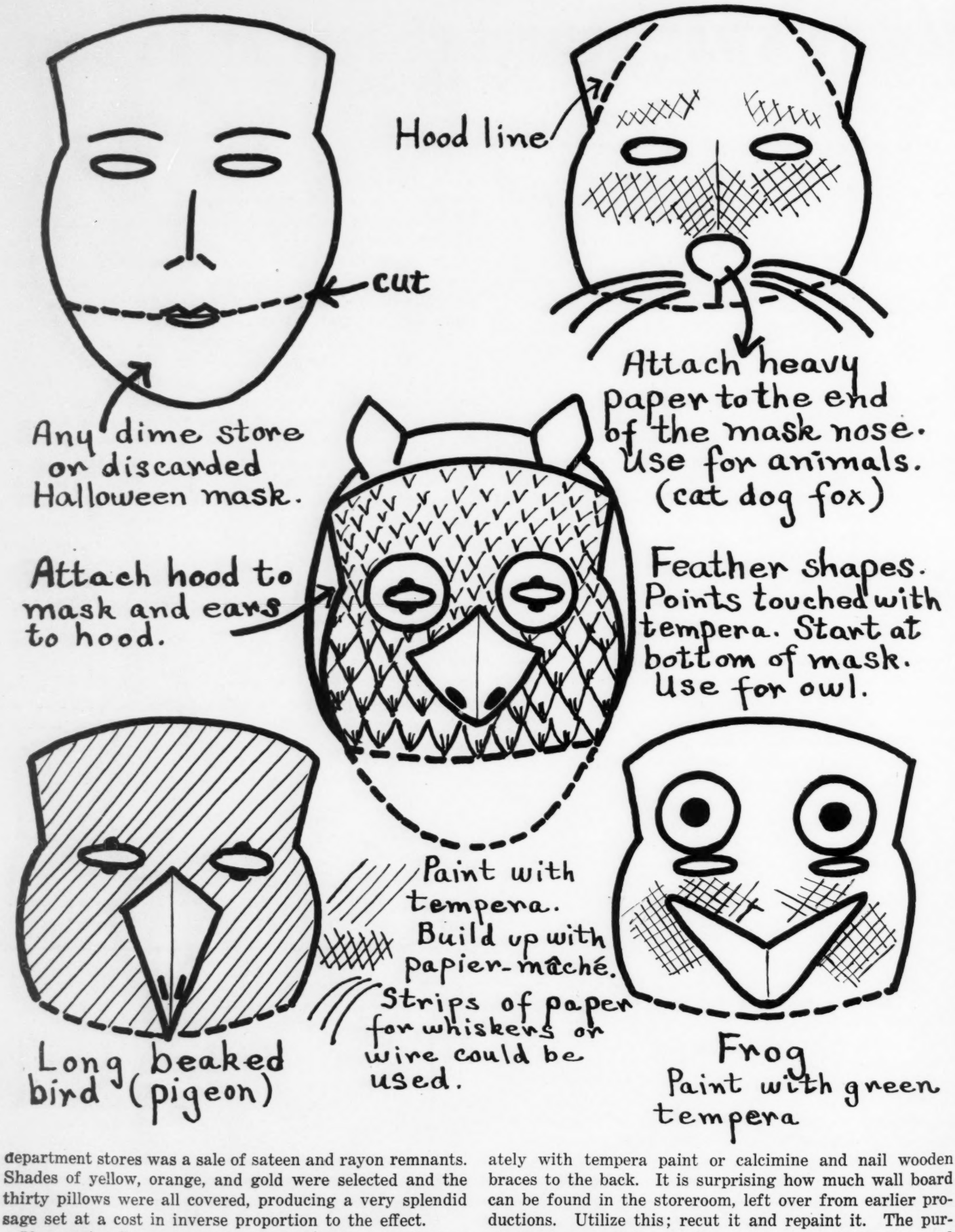
Three different arrangements of screens.

A cave scene showing rock entrance. The arrangement is concave for the inside and convex for the outside.



A garden scene showing a center panel. This arrangement is concave.

A street scene.


Hood line
cut
Any dime store or discarded Halloween mask.
Attach heavy paper to the end of the mask nose. Use for animals. (cat dog fox)
Attach hood to mask and ears to hood.
Feather shapes. Points touched with tempera. Start at bottom of mask. Use for owl.
Paint with tempera. Build up with papier-mâché.
Strips of paper for whiskers or wire could be used.
Long beaked bird (pigeon)
Frog
Paint with green tempera

department stores was a sale of sateen and rayon remnants. Shades of yellow, orange, and gold were selected and the thirty pillows were all covered, producing a very splendid sage set at a cost in inverse proportion to the effect.

If you visualize your scenery as properties, you have a concept of it that is inexpensive to produce and simple enough for elementary school children to build. Cut out trees, bushes, and rocks of wall board, and paint appropriately with tempera paint or calcimine and nail wooden braces to the back. It is surprising how much wall board can be found in the storeroom, left over from earlier productions. Utilize this; recut it and repaint it. The purchase of new wall board when money is available is a good investment because it can be used repeatedly.

Under direction, children can construct stage furniture from orange crates and stout corrugated boxes. Wrapping

paper has endless uses, both for scenery and properties. It is not necessary to spend money for it either. Garment bags from the dry cleaners are ideal, and children can bring them from home by the dozens. The paper in them is tough and pliable and large in size.

Screens are ideal to use for backgrounds, and a school stage that has them is well-equipped. The initial cost is high, but the expense figured over the life of the screens makes them one of the least expensive kinds of scenery. If screens are to be built, it is advantageous to have them in pairs of two panels. Each pair should be of a different height, and the following graduations are desirable for the school stage: 8 feet, 7½ feet, and 6½ feet. They should be constructed with ply wood panels and heavy frames, for they must stand firmly but be light enough to move easily. Wrapping paper, wall paper, building paper, and deadening felt make suitable coverings. The felt comes in a beautiful neutral shade and is very durable. Any of these backgrounds may be decorated to meet the requirements of the play.

The screens offer endless possibilities for settings. By folding one way, they make a street with doorways, alleyways, and windows. A concave arrangement makes the walls of a room or a cave; a convex formation may be the exterior of a house.

A panel 8 feet across made of two widths of wall board and properly braced is useful to combine with screens, setting it up-stage center. Such panels were used effectively in "Ali Baba"; one was painted gold and purple and was used for the immediate background for the divan; another was painted to represent arched entrances to the garden. These panels may also be used over and over and represent a good investment.

When house-cleaning time comes, watch for velour draperies being discarded. They make effective hangings for rich interiors when thrown over the top of the screens. Rugs also may be used to represent wall hangings.

For every problem that presents itself, there is always a solution, and an inexpensive solution—if you look for it. Children need not be denied the pleasures of a children's theater because of lack of funds, nor need quality be sacrificed. Here may be thrown in a word of warning. Never use anything that is out of harmony with the setting of the play, for you owe it to the children to make the play artistically accurate. Low cost of production makes possible a low admission charge which makes your offering available to any child.

ART IN THE JAPANESE SCHOOLS

Many tourists who come to Japan and are thrilled by the beautiful things to be seen on every hand do not realize that in Japan there were great artists many centuries before Michael Angelo or Raphael—that Japan had artists before England had a name or a civilization.

In the schools of Japan all through the school year there are excursions for the older pupils when in early summer they view waterfall and river, in autumn the forests, and in winter the snows. Often what has been seen is reproduced in some tiny garden. There is very definite effort to cultivate love for and appreciation of the beautiful in nature.

Teachers frequently require the art student not only to copy works worthy of study but to reproduce to his best ability on some other day that which he has copied. He may also be required to reduce it, since reducing trains in the laws of proportion.

Oils were not used in painting of the Oriental school, nor is an easel possible. For practice with the brush a paper made from rice-plant leaves, of a very light cream color is used as it is very receptive to brush strokes. No pencil drawing is made before-hand. It is fascinating to watch a student at work. The brush must not come in contact with the silk or paper until the worker is sure what he will do. With a light rapid stroke, a marvelously controlled wrist, and the brush containing just the right amount of water so that it will not flow or spread, some bit of beauty that lingers in memory will be made to live before your eyes.

One distinguished man devoted nearly half a century to compounding inks. Ink is frequently made from the soot of bullrushes or other plants combined with glue from deer horn. This is molded into cakes which are dried in ashes. Crimson is sometimes used to give sheen; and musk for antiseptic purposes; and oyster shell is added to the special ink used as a lusterless ground for shining strands of hair.

The education of the Japanese child in the handling of the brush begins at the age of six when he is set to writing the forty-seven signs of the syllabary. Ere long the more easily fashioned Chinese characters are also written. You have doubtless heard the saying that "in the Occident caligraphy is a convenience, in the Orient an art." And truly it is so. By the time the child has reached the age of eight he has acquired an unbelievably free movement of arm and wrist, plus accuracy of observation and a retentive memory. If later he develops true artistic talent these acquirements are of course great aids in expressing it. The use of the brush has become such second nature that one may see very youthful artists gracefully laying on color with one brush, diluting and shading off with another, both brushes held in the same hand with different fingers.

Brushes were originally made of rabbit hair wrapped with the hair of deer, the handles made of mulberry stems. It is said that one of the greatest of the Chinese caligraphers used the feelers from the beak of a kingfisher for his finest work.

The name for landscape is a word which means mountain and water, so it is inevitable that every landscape should contain water—though it may be rain!

The free brush stroke, and the handling of the washes are frequently of such varying depth and so beautifully contrasted that it is difficult to believe that no color has been used.

EXHIBIT JAPANESE ART TREASURES

Undoubtedly the finest and most inclusive display of Japanese art ever seen outside of Japan will be shown at the 1939 Golden Gate International Exposition, on San Francisco Bay, as part of the Pacific Basin art exhibit.

Indeed it is questionable whether a more inclusive and representative collection has ever before been assembled in Japan. Through the efforts of Dr. Langdon Warner, director of the Division of Pacific Cultures for the San Francisco Fair, permission has been granted by the Japanese government for the release of some forty to forty-five cases of prices art objects. With the single exception of the Japanese exhibit at the Boston Museum, where 136 pieces were shown, the National Treasure of Japan has never been allowed to leave that country.

Long neglected in the West, Japan's art forms are purely her own. Branded as copyists by the uninformed, the Japanese early assimilated the flower of Chinese art and made of it something peculiarly their own. A few great examples of their art have found homes in Western collections and museums, but nowhere outside of Japan is there an opportunity to study chronologically the culmination of artistic ability and understanding possessed by the master artists and craftsmen. In Japan all great art works are listed as National Treasure, and while their private ownership is not contested none may leave the country without government sanction. The present loan is far more inclusive than the previous one at Boston, and gives students a greater opportunity to evaluate the art of the Japanese.

Objects from the graves of pre-historic Japan lead in chronological sequence through the beginnings of Buddist art, imported from China and Korea with the new religion in 552 A. D., through the great monuments permeated with a true Japanese style, through the humanizing of rigid art forms, to the delicacy and perfection of the late periods. Two thousand years of uninterrupted art history will be presented in this selection of masterpieces of Japan.

Sculpture, painting, lacquer, metal work, pottery and ceramics, textiles and calligraphy will be included in the display of Japan's treasures. Each technique will be illustrated by examples filled with the dignity of artistic expression peculiar to a people whose lives were steeped in art production and appreciation.

Among the scores of objects listed for exhibition at the World's Fair are fifteen objects dating from the beginning of Japanese life to 580 A. D. In this pre-Buddhist primitive period are such objects as clay grave figures found in burial mounds, bronze bells decorated with pictographs, and other crudely worked attempts at artistic expression.

In the Suiko period, from 580 A. D. to 650 A. D., with the arrival of Buddhism, came a sudden blossoming of beautiful art, greatly improved over the former era. Textile fragments, Buddhist bronze figures, paintings and ancient weapons are among the selections.

In the next periods, the Hakuho and Tempyo, up to 810 A. D., development continued gradually. Bronze statues, of finer workmanship, religious figurines, textiles, play masks of lacquered wood, early printing and wall paintings which tell of the progress in creative endeavor, will be shown.

More and more realistic is the art of the Fujiwara period, from 810 to 1170 A. D., with paintings on wood and silk receiving more attention, and wood sculpture and lacquered wood increasingly vigorous in treatment. Distinctive Japanese color marks the work, the paints being made of ground-up mineral mixed with other materials, but no mixture of different materials to produce other than pure colors. For that reason there is little shading, each color contrasting more or less sharply with the other.

In the World's Fair display, too, will be many of the long scrolls, some 20 feet in length, which told a complete and most often a fantastic story. Perhaps here was the primitive forerunner of the motion picture! There were political cartoons and histories, too, in the scrolls, and political rivals were depicted as frogs and rabbits in mimic warfare in one series of paintings.

The rigid formality of the earlier art forms relaxed into a truer portrait style. In the Kamakua period of Japanese art, portrait work was started, with the artists working both in sculpture and painting. Here, in the years up to 1350 A. D., is a freshness of style.

The Ashikaga period, from 1350 to 1570, brought what is known as the serene period, when Sesshu was the great artist, the Rembrandt of Japan. No-drama and the first Japanese theatres began, with character portrayed by the masks the actors wore. These masks form a new art in themselves. Important, too, from the Ashikaga period are the wet-paper paintings done in ink, which are freehand sketches done with great rapidity, in a few seconds.

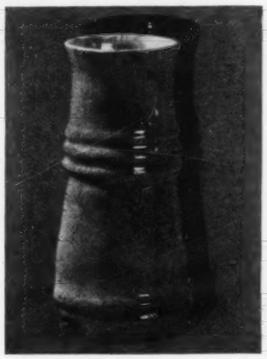
In this era, too, the influence of the Chinese was first apparent in painting, following study by Japanese artists in old Cathay. In the Tang and Sung dynasties of China came the flowering of the finest art in the Celestial Kingdom, with artists from many nations gathered at a court of supreme beauty. All the art chosen, however, is of pure Japanese origin, without any Occidental influence.

From that period to the present will come Japanese objects of continually increasing refinement and perfection of line, the selections giving a cross section of the entire later periods. There will be Japanese prints, with a few examples of every master of every period.

There will be complete costumes, suits of armor of different periods, large two-handed swords and small swords with their magnificent steel, of which there are so many stories.

To make possible the loan of these "National Treasures" of Japan, the cooperation of dignitaries of both Japan and the United States was necessary.

POTTERY MAKING



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SAN FRANCISCO SCULPTURE

Men would never have sought new lands had the winds of heaven not whispered to them.

That was artist Hugo Ballin's idea as he set to work on two murals to decorate the inside of the Triumphal Arch that leads from the Court of Flowers to the Court of Reflections at the Golden Gate International Exposition.

The completed murals, executed on canvas and specially weather-proofed, are in place today . . . the first outdoor murals to enhance a Treasure Island structure.

About 45 feet high and 10 feet wide, the two panels palpitating with life and movement, symbolize the four winds and their effects on mankind. As one critic said, they are "so windy they make you want to hold onto your hat—or hop the next freighter to the far places of the earth."

As Mr. Ballin explains: "The winds are the breadth of the earth. They are never completely at rest. There is always some place where they aggravate or caress, dance madly or crawl stealthily to destruction. They brew the force that speeds the adventurer across land and sea."

The method employed by Mr. Ballin in painting the panels was spirit fresco on canvas, finished with a hard bakelite flat spar, to withstand heat and moisture.

One panel portrays the east and south winds, the other, the winds of the west and north.

The east wind is a war-bonneted American Indian gleefully forcing wind out of a huge bag. Vertically, below him, a woman, the spirit of fecundity, according to Mr. Ballin, teeters on the edge of a cliff as behind her wails an onrushing tornado.

Below her, the dusky south wind, "born in the eddying dust," rushes through a conch shell which gives the south wind the opalescent colors with which it tinges earth's flowers.

The chill wind that blows over the marshy flat lands of the North is symbolized in the other canvas by another and more ferocious-looking Indian sending frosty blasts down on the figure of a mariner at the wheel of a sailing ship "seeking the Golden Gate," according to the artist.

The tempered "west wind" is released by a giant Polynesian browned by the equator.

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NEWLY ELECTED PRESIDENT

Mr. Arthur M. Spore, senior member of the Board of Directors of The American Crayon Company, and formerly Secretary-Treasurer of the Company, has been elected to the Presidency to succeed the late Mr. George E. Parmenter, who died on November 11 at Branford, Connecticut.

Mr. Spore entered the employ of the Company on September 10, 1890, as bookkeeper. He was made Treasurer in 1907 and has served continuously in that and other executive capacities.

PUPPETRY IMPRINTS

Send 6c in stamps for a copy of the 1938-9 Puppetry Bulletin, which describes over fifty books on puppets, and tells where to get puppets and puppet supplies, shows and instruction for every home and school requirement.

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NEW YORK WORLD'S FAIR SCULPTURE

The sculptural adornment of the New York World's Fair 1939 will constitute the finest collection of statuary ever assembled in this or any country, in the opinion of artists and critics who have seen models of the more than sixty pieces which will embellish the Exposition.

The program is being carried out under the supervision of the Fair's Board of Design with Lee Lawrie, dean of American sculptors, in direct charge. It comprises the work of thirty-six sculptors, representing virtually every style and school from conservative to ultra-radical. Some are of national reputation, while others were selected in a conscious endeavor to give new talent an opportunity to prove itself.

Pieces are all of heroic size—the largest being a sixty-five-foot portrait statue of George Washington by James Earle Fraser. They are being executed not as architectural afterthoughts or luxury trimmings, but as essential and necessary parts of the Fair plan, according to Mr. Lawrie. Large, because the plan demands size, they are inseparably related to the Fair's architecture, landscaping and mural painting.

The Fair's own sculptural program will be supplemented, it was explained, by numerous works which foreign and state governments and private exhibitors have commissioned. And in addition to this ambitious display of sculpture in use, a section of the exhibition in the Contemporary Arts Building will be devoted to the work of American sculptors.

A few of the pieces commissioned by the Fair may be acquired by the New York City Parks Department after the Exposition and re-executed in permanent materials, but for the present all enlargements are being made in plaster with three exceptions. One exception is "Textiles," a thirty-foot female figure by Robert Foster, which represents a new type of "structural sculpture" on which Mr. Foster has taken out patents.

Standing in front of the Textiles Building above a circular pool, the statue depicts a woman partially draped in a swatch of cloth. The piece is being fashioned out of sheets of steel, electric welded and bent to shape. It weighs six tons and will be painted white. According to Mr. Foster, it represents a departure from "solid" sculpture analagous to the steel building's departure from "solid" architecture. He says it is just a framework which is used to outline or suggest the subject of the sculpture.

"I have been concerned mostly with invention and experimentation in new sculptural methods," he explains. "In 'Textiles' I have made use of the spaces—that is, air—enclosed by the steel plates as well as the solid masses of the steel itself to give the desired effect.

"This method of construction not only has a great structural strength, but is possibly much more related to our fabricated steel architectural construction of today than the traditional sculpture style, which could be said to be related to a stone or brick masonry construction."

Another work being executed in a permanent material is "The Tree of Life" by Lawrence Tenny Stevens. Located at the entrance to Tomorrow Town, the group will be dominated by a huge elm trunk, 5 feet in diameter and 45 feet high, carved to suggest a majestic spirit with arms upraised. On either side two figures carved in eucalyptus, representing man and woman, lean toward the elm, seeking strength and courage from the serene spirit of the big tree.

The third piece, representing a departure from plaster, is the "Fountain of the Atom," by Waylande Gregory. Located in the center of Bowling Green opposite the I.R.T.-B.M.T. Subway Gate, this group consists of eight ceramic figures of little savages grouped around four large adult figures which in turn surround a 30-foot shaft of glass brick.

The eight figures of boys and girls represent electrons and protons in the octet theory of the atom, while the nucleus of the atom is represented by the glass shaft, which pulses with light and from the top of which flow water and flame. The four large figures grouped around the shaft, which are also in terra cotta, symbolize Fire, Earth, Air and Water. Fire is a woman being consumed in flames of brilliant glazes; Air an ethereal-like male winged figure; Earth a maternal figure holding huge mineral crystals in myriad colors, and Water an aquatic male figure descending through waves of blue-green glass attended by coral-colored fish.

The most imposing grouping of sculpture in the Fair, it is believed, will be that along Constitution Mall. The majestic statue of George Washington by James Earle Fraser, depicting the first President as he arrived in New York City for his inaugural on April 30, 1789, will dominate the Mall.

To the east beyond fountains and water panels and at the intersection of the Mall with Rainbow Avenue, will be four 30-foot figures by Leo Friedlander depicting the "Four Freedoms" of Speech, Religion, Press and Assembly. To the west, rising out of a rectangular pool will be the four "Moods of Time" by Paul Manship, four fountain pieces depicting Morning, Day, Evening and Night.

Still further to the west, just before the Mall broadens out into the circular Theme Plaza, will be located another work by Mr. Manship—"Time and the Fates of Man," of which the principal feature will be a 50-foot sundial. On the Theme Plaza itself at the base of the Helicline will rise Carl Milles' 30-foot figure of "The Astronomer," his eyes raised to the North Star.

Free-standing sculptural pieces already decorate three of the buildings facing on the Theme Plaza. On the Medicine and Public Health Building are three American folklore groups by Edmond Amateis—Johnny Appleseed depicting Benevolence, Paul Bunyan Efficiency and Strap Buckner Humility. Another triology, "The Labors of Man" by George H. Snowden decorates the facade of the Consumers Building, while on the Metals Building are "Prometheus and Man" and "Vulcan and Man" by Carl L. Schmitz.

Another completed work is Joseph E. Renier's "Speed," the figure of a woman astride a winged horse which towers above a fountain pool in the Court of Communications north of the Theme Center.

Dominating Rose Court, the formal garden between the Business Systems and Insurance Building and the New York City Exhibit Building will be a sculptural group dedicated to labor—"Builders of the Future" by William Zorach. Against the arcade of the Business Systems and Insurance Building, forming a vertical circular trellis, will be placed Joseph Kiselewski's "Time," a giant sundial with the figures of a man and woman portraying the rising and setting sun.

The court behind the Communications Building will contain Walter Hancock's "Dolfin," a humorously conceived figure of a merman. Across Main Street, on either side of the ramp leading to the Long Island Railroad Station, will be two male figures by Mahonri Young portraying "Industry" and "Agriculture."

Gaetano Cecere's male and female figures depicting "American Manhood" and "American Womanhood" will occupy niches at either end of the main facade of the Home Furnishings Building, while across Rainbow Avenue in the garden flanking the right wing of the Contemporary Arts Building will stand the work of Augusta Savage, Negro sculptress, depicting the artistic contribution of the Negro race to American culture.

This piece takes the form of a huge harp, the strings of which are represented by the forms of Negroes. The sounding board of the harp is the arm and hand of the Creator, while kneeling in front of the instrument is the figure of a young Negro presenting the score of the Negro National Anthem.

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Federation To Circulate Glackens Memorial Exhibition

The American Federation of Arts announces that through the courtesy of the Whitney Museum of American Art, a William Glackens Memorial Exhibition will be available for showing in museums throughout the country.

The traveling exhibition which the Federation will circulate will include forty paintings and twenty-five drawings. It will be selected from the current Whiney Museum show, by Mrs. Juliana Force, Director of the Museum, Mr. Hermon More, Curator, and Mr. Forbes Watson, Associate Editor of the Magazine of Art.

Many of the pictures, owned by Mrs. Glackens, are shown for the first time; altogether more than seventeen museums and collectors have lent works. The show, comprehensive in scope, illustrates Glackens' development and change over a forty year period.

Glackens professional career began as an illustrator for the Philadelphia Record, the Philadelphia Public Ledger and Philadelphia Press. His first exhibition was held at the New Arts Club, followed in 1908 at Macbeth's as one of "The Eight." Since then, his work has been shown in all the important exhibitions in this country. The recipient of many awards, in 1937 Glackens was accorded the Grand Prix of the Paris Exposition, and in 1938 the Henry Scheidt Prize of the Pennsylvania Academy of Fine Arts. He died in May, 1938.

From the Whitney Museum the exhibition moves intact to Pittsburgh's Carnegie Institute. It will be ready for other engagements after March 10. Museums interested in the exhibition may write to The American Federation of Arts, Barr Building, Washington, for complete details.

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COMMUNICATIONS FOCAL EXHIBIT

Making use of the latest tricks of the scientific trade and even venturing to foresee some of the weird appliances that will serve the man of tomorrow, the Communications Focal Exhibit of the New York World's Fair 1939—one of five key displays being built by the Fair itself—dominant role that the seven couriers of communication have come to play on the stage of modern civilization.

Announcement of details of the exhibit today disclosed that its theme will be "man's annihilation of time and space by improved methods of communication"—a theme closely related to the major Fair concept of man's interdependence.

Created by Donald Deskey, industrial designer, the Communications Focal Exhibit will include models of the anticipated telephone of the future, of tomorrow's radio and of similar devices to be introduced in the years to come.

The exhibit will feature a twelve-minute show in which dramatic incidents in the lives of the seven couriers who keep man in touch with his fellows will be presented by means of polarized light projections on transparent objects.

Vital statistics about "the seven" will be shown in three-dimensional, animated montages. Their life histories will be traced from the days of sign language to the present on a great fluorescent mural, 40 feet high by 200 feet long, designed by Stuart Davis, president of the American Artists Congress.

This focal exhibit will be one of five located in each of the major zones into which the Fair has been divided. Others will be Community Interests, Food, Means of Production and Distribution and Means of Transportation. Each will tell the story of its particular zone.

The focal exhibit relating to communications will occupy a hall 200 feet long, 60 feet wide and 40 feet high in the Communications Building. The seven stars to be featured in its show will be Postal Service, Printed Word, Telegraph, Telephone, Motion Pictures, Radio and Television.

Action will take place above the heads of spectators. To the accompaniment of a musical score by the modernist composer, George Antheil, beams of light will flash along copper wires strung across the hall, directing attention to successive points of interest. Staccato sound effects, quick changes of light, terse vocal commentary and rapid-fire visualization will combine to infect the audience with a sense of the miraculous conquest of time and space man has at last achieved in his contacts with his fellows.

At one end of the dimly lit room will be Man, the Commentator, represented by a twenty-foot plastic and stainless steel head suspended in mid-air. He will tell the story of modern communications, of how instruments of today have broken the barriers which distance long raised to progress.

In front of the Commentator will be a huge plastic disc on which will materialize by means of polarized projection the various instruments of communication. As man tells each story the instrument pertaining to it will appear on the transparent disc. Its image will be projected on a thirty-foot revolving globe at the other end of the hall.

At the same time, flicks of light darting along the wires overhead will direct attention on a montage panel on one wall which will light up. There will be a panel for each type of communication, dramatizing pictorially its everyday use.

As the story told by the Commentator proceeds, the image dissolves and its reverse is shown on the globe. Within its outlines are projected scenes showing striking instances of the instrument in operation.

For example, within the silhouette of the telephone may be shown a mother whose child has been hit by a car icking up a received to call an ambulance. The scene shifts to a hotel switchboard operator calling guests at the first alarm of a fire; then a small town operator is pictured evacuating families in a valley in time of flood.

In equally dramatic manner the operation of other means of communication will be portrayed, ending up with a step into the future with man's latest courier, television. Preparation of these projections has been entrusted by Mr. Desky to Ralph Steiner, one of the photographers of "The River."

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